NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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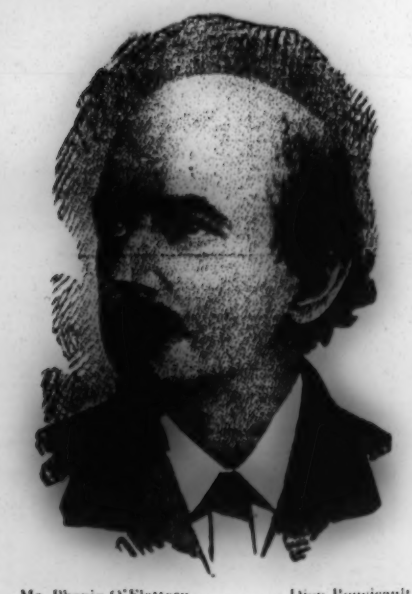
HENRY LEE AS NOIRTIER IN MONTE CRISTO.

Easter at the Theatres.



Mr Phenix O'Flattery	Dion Boucicault
Mrs. Clingstone Peach	Sadie Martinot
Madge	Sara Von Leer
Angelina Hyde	Therese Waldon
Jeremiah Dodge	Owen Fawcett
Count Popoff	J. J. Wallace
The Count Kickemoff	D. Ellis
The Baron Jugowiski	P. S. Cooke
John Hyde	Ben Maginley
Alexander	G. Gilmour

The adaptive Mr. Boucicault, as he is called by the people of one of the numerous nations to which he claims allegiance, did not score an unequivocal success on Monday night with his comedy called Vice-Versa, which was chosen for the rededication of Wallack's old theatre—rechristened the Star—to the English drama. Dion's ability to adapt plays has been shown in periodical raids upon the inoffensive; French but he has often failed to adapt himself to the more or less exacting tastes of our public.

Vice Versa is a case in point.

It is an old-fashioned farce elaborated into three new-fashioned acts. The humor belongs to that respectably antique order exemplified by such trifles as His Last Legs. The plot and the manner of unravelling the absurd complications which inevitably arise in farces of this description betray Vice Versa's Gallic origin; the dialogue is decidedly Hibernian. The first act is tedious, the second mirthful, and the third so-so. Here and there the lines are smart; but on the whole there is very little by which to recognize the clever pen that wrote London Assurance—the best of modern comedies.

The piece hinges on Phenix O'Flattery, an old Don Juan with a buttermilk brogue. He has attracted the affectionate regard of Mrs. Clingstone Peach, a comely widow; but to escape her and marry Angelina and a dowry he changes places with Dodge, his valet. By this means he hopes to cause a revulsion of feeling on the part of the pretty adorer. But the ruse fails—she loves him better than ever in his menial station, and, upon being discharged by his late servant, who masquerades in his clothes, he is hired as footman by the widow. At Mrs. Peach's house he eludes the vigilant eyes of his *fiancé* and helplessly sees his servant representing him and giving away his diamond rings and well-filled purses to a servant maid who is pursuing the genuine Dodge. In this act there are several really humorous situations, as when the bogus gentleman and bogus flunkey resume their relative positions and the former is ordered by the latter to perform certain duties pertaining to his office. The conversation between the Czar's agent, Count Popoff, and Dodge is also laughable, in which the Count talks diplomatically about the "European concert," and the servant mistakes the subject for a musical event. After a number of adventures and mishaps, some of which are diverting and some extremely silly, the amative Phenix is brought to bay his on wedding morning in Hertfordshire, where his disguises are discovered, a duel with the Russian Count is escaped by administering a pummelling, Angelina weds the cousin who has loved her through it all, and O'Flattery splices with the pretty widow.

Boucicault, as the Irish scapegoat, was scarcely in his element. The South-of-Erin brogue that is so impudently charming in Myles, Conn and Shaun was not so agreeable proceeding from the mouth of a farcical militiaman. His make-up was capital, however, transforming the veteran into a lively sprig of (apparently) thirty-five. He got a vociferous reception on his first appearance, and after the first and second acts was summoned before the curtain. Age begins to tell on Boucicault's acting. Monday night he gave his lines slowly, and in the sprightliest scenes, where quick action is required, his movements were tardy and his good "points" hung fire. The audience enjoyed his work immensely, despite this, and sufficient proof was given on several occasions during the evening that he still occupies a warm nook in the public's heart.

Sadie Martinot's New York *chic* was not the least interesting feature of the performance. In the part of Mrs. Peach she displayed considerable comedy talent and two exquisite dresses. Miss Martinot has an attractive face and a symmetrical figure. Her carriage is graceful and her gestures simuous. We would like her better if she had more repose. It is unpleasant to see an actress constantly walking the stage like a caged panther. Her voice is agreeable and her pronounciation soft and pleasing. The impress of her recent London engagement appears occasionally in a rising inflection when the sense of what she is saying calls for a dropping of the voice, and in a pret-

ty uncertainty as to the value of the letter *a*, which in her perplexity she makes now broad, now flat. Altogether Miss Martinot is a desirable acquisition. With parts that will give her scope, she should become as great a favorite with our Dudes as she was with the culchawed *jeunesse dorée* of the Hub.

Sara Von Leer was seen for the first time professionally in a soubrette part, which she acted with spirit and zest. In the new line she is as happy as in serious parts like Young Mrs. Winthrop.

Therese Waldon played Angelina sweetly, which was all she could do, for little can be made of it. Miss Waldon's dresses were becoming.

Owen Fawcett shared the honors with Boucicault, bringing Dodge into prominence by clever acting. The force of habit, illustrated by the wiping of the wine-glass and the sudden start to answer a bell when the flunkey is aping the gentleman in Act Two, was deliciously done. Mr. Fawcett was a member of the Union Square company for a considerable period without distinguishing himself especially. Monday night's revelation shows what a good actor can do when he gets a chance.

J. J. Wallace was excellent as the fiery Russian nobleman. His make-up and the care he displayed deserve commendation.

Ben Maginley, as the Hertfordshire tanner, like several of the capable people in the cast, had no very onerous duties to perform. He succeeded, however, by some comedy business in the last act, in creating a favorable impression.

Messrs. Gilmore and Bland were satisfactory in minor rôles.

Two of the scenes were capital—Mazzanovich's sets in the first and third act. Goatcher's attempt at a boudoir in the second act was not good. The pleated cashmere panels bore a strong resemblance to the linings of coffin-lids.

The audience—which filled the theatre—were glad to get back to their old haunt. When the orchestra played as an overture, "Home, Sweet Home," they applauded loudly. Only one man in the house supposed mistook the noise as a tribute to John Howard Payne; and that man, who sat in our rear, was an alien. The lobby looked like old times, with Theodore Moss standing in his accustomed place. Lester Wallack and family smiled benignly from the manager's box on the left. The associations connected with the theatre were the general subject of conversation between the acts.

The Amadan is underlined, and will shortly be put up. Meanwhile, Vice Versa will act as a *soupçon* of better things to come.

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Tryphena Puffy	Neil Burgess
Josiah Puffy	Joseph Palmer
Simon Simple	George Woodward
Frank Thornton	William A. Paul
William Harrison Puffy	S. Miller Kent
Fred. Sommers	Albert Horn
Parson Twitter	O. C. Darling
Mattie Sommers	May Taylor
Betsy Sonnet	Mrs. Clara Stoneall
Teddy Bump	Tommy Russell

The Bijou was reopened Monday night, when an audience which nearly filled the house greeted Neil Burgess in his new conceit, Vim or, A Visit to Puffy Farm. The audience evidently evidently expected a second edition of Widow Bedott, and were not disappointed. They went to the theatre prepared to laugh, and stayed to roar, not at the play, for it is not a play, but a combination of funny speeches strung together without rhyme or reason, and only relieved by a few equally funny circus-like situations. There is no suggestion of a plot. It is a mass of quaint sayings, such as made Widow Bedott popular, and will no doubt make Vim equally so with that class of people who want to laugh. The only novel feature was the introduction of a tread-mill sunk to the stage level, on which a horse stands, and when put in motion the animal appears to be going at a very rapid gait, though never moving out of sight of the audience. This is used on two occasions, once when Burgess, in the dress of a female circus-rider, mounts the animal and gives a capital burlesque on the fairy of the sawdust arena, and again when leaving a picnic ground the animal is hitched to an old farm wagon and runs away, the scene behind being a panorama, and making the whole a very funny closing of the play.

Burgess, as Tryphena, is the Widow Bedott, with new sayings, which are brought out by the others of the company, who act as "feeders." The singing of Burgess' Church Choir and of the Dalton Quartette was excellent and was deservedly encored. The ten children introduced were only required to look funny, and succeeded. The Teddy Bump of Tommy Russell, a bright little four-year-old child, was the next best sustained part to that of Burgess, and was a pleasant contrast to the two "Dudes" in the company. Vim will be a success on the road because of its quaintness and that of Burgess. The engagement will last three weeks.

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Tom Robinson	George Clarke
George Fielding	James M. Hardie
William Fielding	E. Tannehill
John Meadows	Frank Mordaunt
Dick Levy	H. A. Weaver
Roger Crawley	John W. Jennings
Jackey	Henry Jackson, Jr.
Hawes	A. T. Nichols
Eden	A. H. Forrest
[illegible]	E. Coleman
[illegible]	Katie Gilbert
[illegible]	Helen Blythe

It is five years ago that Cyril Searle produced for the benefit of Charles Reade's novel, "Never too Late to Mend" at the old Olympic Theatre, and five years have not dimmed the recollection of that dramatic misery. The piece which Manager Stetson utilized as his Easter Monday attraction is a very fair composition. Its principal fault is that it begins well, but gradually decreases in interest toward the end. It was capitally brought out. Every aid, such as the scenic artist and stage carpenter could furnish, was brought into play. The Grove Farm set, which opens the play, is a charming bit of pastoral scene-painting, and the live-stock, comprising dogs, sheep, ducks and poultry, employed to give color to the scene, effected the purpose thoroughly. The prison scene was very well managed, and—as public sentiment is opposed to the system employed in our reformatory institutions—it was watched with breathless interest. The audience present was good-sized, and proportionately good-natured. Their patience was taxed by some inexplicably prolonged waits between the acts.

George Clarke's Tom Robinson was worthy the reputation of this leading man. He carried the interest and sympathy of the spectators with him from beginning to end.

George Fielding found an able exponent in James Hardie, who acted with good judgment. E. Tannehill played the brother well.

Frank Mordaunt was as admirable as usual in the part of John Meadows. He is without doubt one of our cleverest and most versatile actors. H. A. Weaver and J. W. Jennings were passable. Harry Jackson, Jr., went through the idiocies of Jackey in an amusing manner. Arthur Forrest as Eden, the chaplain, deserves a good word. Helen Blythe is not the style of actress we admire. Her Susan Merton was as pumpy as one could possibly put up with. Katie Gilbert's boy proved her possession of talents that are akin to those of Jennie Lee.

Never Too Late to Mend will run until April 16. Then Salvini and Clara Morris begin a series of ten performances, beginning with the Outlaw. Rosalie is not a part in which Miss Morris will be able to air her singular gifts—but no matter. A double double-barrelled cast will advertise Salvini's farewell—"*positively* farewell"—engagement in America—this Spring.

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Teddy Keys	Alice Atherton
Rose Keys	Carrie Godfrey
May Keys	Anna Brevoor
Dolly Dobbs	Marietta Nash
Matilda Jenkins	Genie Holtzmeyer
Gilly Spooner	Julian Mitchell
Jonas Grimes	James T. Powers
Tom Harding	C. B. Stevens
Sam Foss	Harry Delorme
Littleton Snaggs, Esq	Willie Edouin

The little San Francisco Opera House was packed on Monday night and the roof resounded with roars of hearty laughter occesioned by Willie Edouin and his troupe of geniuses who jingled A Bunch of Keys. The absurdity was perpetrated by Charles E. Hoyt, of Boston. He deserves credit only for supplying Edouin's party with a good vehicle of fun; of course, the farrago has no literary merit.

Teddy, Rose and May comprise the bunch of Keys. Teddy is the Cinderella of the family. An eccentric uncle dies and leaves his property, the Grand View Hotel, to that niece who shall be adjudged the homeliest of the three. The question of ugliness is to be decided by the first commercial drummer who stops at the hotel after it has been reopened, according to the instructions, by the lawyer in charge of the testator's estate. The latter is Littleton Snaggs, a comic villain, who has designs on the property and conspires to get a decision in favor of Teddy, whom he proposes to marry. Snaggs conceals a codicil to the uncle's will, which provides that if the sisters shall agree upon an equal and amicable division of the estate the stipulation about its going to the homeliest may be annulled.

To further his plans Snaggs takes possession of the hotel, instals Teddy as cook, and Grimes, a brakeman, as man-of-all-work. In order that an impression of prosperous business may be created, Grimes is instructed when a guest arrives to rush around upstairs in the rooms, ring the bells, answer them all, and appear to be skipping upstairs every moment with iced water for thirsty patrons of the hostelry. This conceit is the source of much fun during the last two acts of the piece. The sisters, Rose and May, with their sweethearts, Gilly and Tom, disguise themselves and enter the hotel as boarders, for the purpose of securing the will, which they suspect contains a provision that will give them a share of the estate without submitting to an examination and judgment on the score of homeliness. The adventures of the party are most ludicrous. Snaggs gets drunk, proposes to Teddy, is rejected, and by special arrangement with Grimes, hangs himself, in order to soften the girl's feelings toward him. Grimes is to cut Snaggs down immediately. The mischievous ex-brakeman delays so long that the lawyer is half choked before removed from his position. The follies of hotel life are entertainingly mimicked, and the well-known idiosyncracies of clerks, employés and boarders amusingly caricatured. In the end Snaggs' wife puts in an appearance, Teddy and Grimes and the other sweethearts are mated, the property divided, and harmony restored.

The fun of the piece is of a decidedly boisterous nature; but it is thoroughly enjoyable. The audience laughed it into success. The honors of the evening were about equally divided between Willie Edouin, Alice Atherton and James T. Powers. The last named actor's grotesque facial expression and monkeyish agility caused much merriment. Edouin's travestie of the hotel man was capital. He is by all odds the best representative of the true burlesque school, neatness characterizing everything he does. Alice Atherton looked as charming as usual, and was as mischievous and bouncing as her part required. Carrie Godfrey sings nicely; but she does not act as well as she sings. Her work was not arduous, however, and she answered all purposes. Anna Brevoor (Mrs. Frank Sanger) was as pretty as a picture, and her toilettes were marvels of the dressmaker's art. She has a pleasing voice and shows great improvement since we last saw her. Marietta Nash is a soubrette of the Bessie Sanson order. Her clever dancing, singing and fun-making made her a favorite at once. Genie Holtzmeyer, in a character bit, was efficien. Julian Mitchell and C. B. Stevens were up to the level of excellence of the whole organization. Harry De Lorme was productive of much laughter as the Maori slogger. He is a conscientious artist and his voice is of excellent quality and well trained. He was handicapped in his vocal efforts by a cold.

A Bunch of Keys will run as long as the receipts warrant, which will probably be for four weeks. The "standing-room only" sign was hung on the outer wall Tuesday and Wednesday nights. Edouin and Sanger have rented the theatre for eight weeks. When A Bunch of Keys wanes in popularity another farcical oddity will be put up. The management have several pieces on hand.

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The Grand Opera House was crowded to the doors on Monday night, when Brooks and Dickson's Romany Rye company began a fortnight's engagement. The *personnel* of the gigantic combination is substantially the same as when it appeared at Booth's. Robert Mantell gives a good performance of Jack Hearne, but it lacks the vigor and picturesqueness with which John W. Norton, the American creator of the part, invested it. Charles Butler, the automatic comedian, is funny as Boss Knivett, playing it, we must admit, in a manner superior to Henry Dixey, who was given to clowning. Charles Rockwell and F. F. Mackay repeat their respectively excellent impersonations of Philip Royston and Joe Heckett. L. J. Loring, while acceptable, was not so amusing a Jabez as his predecessor, Mr. Howard. Augusta de Forrest acted Lura Lee with dramatic force, giving the lines of the gypsy girl genuine intensity. Gertie Heckett was charmingly done by Fannie Reeves. Octavia Allen was a sufficiently hideous Mother Shipton. The scenery worked smoothly and the spectacular effects aroused much enthusiasm.

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John A. Stevens' Passion's Slave attracted a good house to the Cosmopolitan at the beginning of the theatrical week. The play was mounted with the same care that was exerted recently on its presentation at the Windsor. We have so recently noticed the piece at length that extensive comment would now be superfluous. It only remains to be said that the acting of Mr. Stevens pleased the audience, and the company rendered him excellent support. By the way, two or three changes have been made in the latter since Mr. Stevens' play was last performed in New York. Abbie Pierce now acts Mamie Briscoe and Charles Burke plays Butterworth Golight. The changes neither improve nor detract from the cast.

Next week Manager Hickey will play Bartley Campbell's White Slave company. There will be the usual concert on Sunday night.

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Catherine Lewis' comic opera company occupied the boards at the Fifth Avenue Monday. The house was slim until just before the *farandole*, when a large brigade of Dudes and baldheads entered and filled nearly all the vacant feats. Olivette is so familiar that nothing can be said of it which has not been said before. The company in two or three instances are capable; but the majority of them are not. Constance Lewis made her first appearance in New York as the Countess. She shares little of the talent which her sisters, Jeffreys and Catherine, possess. Mary Stanford was pretty and nothing more as Moustique. Emé Lascelles was a charming Veloutine. Joseph Greensfelder is a sorry De Merimac He left out altogether the Spanish song that Howson made famous. It would be a good thing if he left some of his mugging out as well. Henri Laurent was satisfactory as Valentine. Fred Lennox, as usual, brought down the house as Coquelicot. T. V. Ricketts and John E. Nash were passable as the Duc and Marvejol. We cannot say much for the chorus.

Next week, Cinderella at School, with Vernona Jarbeau and Harry Dixey in the cast, will be revived by Mr. Stetson, whose assistants are actively preparing for the event.

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M'liss, with lovely Annie Pixley as the heroine, shared the Eastertide prosperity on its opening at Niblo's Monday. The popularity of the play and the actress is deserved and continues unabated.

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A stale performance of Patience was given at the Standard Monday night. In the last nights of his management Mr. Henderson is not adding brilliant achievement to his record. The policy of fishing for a hit with constant change of bill is always dangerous.

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The Corsican Brothers is transferred for the fourth time to another theatre in this city, being presented by Mr. Stetson's company at the Windsor. All the accessories of the dazzling revival that were passed at Booth's are seen in this production, including the patent peregrinating tomb of the Dei Franchi, which every night, to the solemn tune of Saul's Funeral March, comes down stage and swallows up Frank Bangs. That movable graveyard is alone worth a trip to see. Dumas' melodrama fascinates the Bowery lads and lasses, to whom the weird apparations and the vengeance-seeking Southron are an unfailing source of delight. The houses have been overflowing up to the time of going to press, and the attendance is likely to continue unabated for the rest of the week.

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Muldoon's Picnic, at Tony Pastor's, is most humorously performed by the Kernells and other favorite specialty artists. The olio is full of good things.

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Monday week Mrs. Harrison's comedy, A Russian Honeymoon, will replace Young Mrs. Winthrop at the Madison Square. Meantime the latter play is drawing large houses with its strong cast. It has had a long life, and the best proof of its popularity is found in the eagerness with which the last opportunities to witness it are are being embraced by the public.

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Barnum's Circus, with the usual pomp and circumstance, began its exhibitions at Madison Square Garden Monday afternoon. In the evening the house was by no means full, and the theatres suffered no perceptible decrease from the intrusion of "the greatest show on earth" (in the bills).

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This is the last week of Siberia, which came in like a lion and goes out like a lamb. However, the piece has stood its five weeks' run very well, all things considered. The acting of Georgia Cayvan and Gustavus Levick has contributed vastly to the favor which it has enjoyed.

On Monday Maude Granger begins an engagement in The Planter's Wife, supported by Harry Lacy and his company, of which provincial report speaks kindly. The drama is by J. K. Tillotson, and has never been presented in New York further down town than the Mt. Morris. It is described as highly emotional and strongly dramatic.

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Manager Palmer needed no new bill for Easter as A Parisian Romance possesses plenty draught and to spare for the last two weeks of his regular season. This, by the way, of late years has become sadly abbreviated, the Union Square company's out-of-town engagements taking them away from town six months of the year. Next Fall the organization will be strengthened by several additions, including Georgia Cayvan and a leading man yet to be selected. Monday week Charles Wyndham returns with his capital comedians in Brighton for four weeks.

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The Silver King took a new lease of life Monday night, when Wallack's was well filled, despite the counter-attraction at the Star. The acting of Rose Coghlan and Osmond Tearle is a treat which all seem bent on enjoying. There is little doubt now that the piece will run the season out. Nevertheless the rehearsals of The Snowball continue.

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This is the last week of the Inflation at the Comique. Next Monday, Harrigan's new local comedy, Muddy Day, will receive its initial representation.

The Musical Mirror.

Patti has found her high-water mark as a vocalist in Gilda. Never have we heard her sing so well as on Monday night, in hackneyed Rigoletto, and we have heard her from an untidy elf of twelve to a full-blown marchioness and prima donna assoluta of forty-two. The music of Gilda seems to be especially fitted to her voice and style of singing, and her vivacity and wonderful magnetic quality imparted a vigor and interest to the part that we very seldom see, but can fully appreciate. Truly Patti is a delightful little woman and a wonderful singer, when she is not put to work too heavy for her physical power. A flute is not a trumpet; a lark is not a nightingale, and Patti is not a Catalani. We adore her in Gilda; we wonder at her in Semiramide, and we smile at her in Lucrezia Borgia. A great prima donna dramatica must have more than a beautiful voice and a perfect style of singing; she must have a grand presence, a forcible style and a dignified demeanor. At present we have no Norma. Materna, who has the power and grandeur, has not the culture. Albani, who is our nearest approach to the style, is too delicate and juvenile. Her Elsa is perfect; but as Fidelio she would be overweighted. And Patti, who is a dream of delight in Gilda, would be simply funny as the dread Druidess Norma.

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Dérivis made a hit as Juliet in Gounod's opera, Romeo and Juliet, at the Casino Monday. Her first solo was applauded to the echo; after the balcony scene she was recalled again and again, and after the great poison scene the audience testified their enthusiasm by bringing her before the curtain three several times. Mme. Dérivis is an admirable actress and a fine singer. Her style is finished and her grace of action and gesture undeniable. Capoul made a capital Romeo, after the French model. Of course, no Italian tenor would dare to employ falsetto as he does, or would his

extreme "sotto voce" be tolerated on the grand opera stage in Italian; but in French things are different. The great Nourrit sang through his nose to such a distracting extent that a critic of the day wrote that "that nose has a good voice," and we can put up with a little "voce di testa" in consideration of the sweet singing and finished acting of handsome Victor Capoul. The support was level and good and the orchestral accompaniments all that could be desired, save in the article of *chiaro oscura*, or light and shade, which was conspicuous by its absence. French chorus-singers act well, excellently well, and sing badly. So did they on Monday night.

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Pinafore, at the Standard Theatre, did not repeat its triumphs of yore. Its veally freshness is too "child-like and bland" for ears educated by the Pirates of Penzance and Patience. Gilbert and Sullivan did very well when they gave birth to Pinafore; but they have done so much better since that their later offspring has killed their first bantling—which is naughty, but unavoidable, under the circumstances. When a coat has been worn threadbare there is no use in scouring and patching it. Sell it to the ragman, and buy another, if you can. Pinafore was run to death, and cannot be born again. By the way, why do people persist in calling Sir Joseph Porter the Admiral? Sir Joseph is a "skit" on W. H. Smithe, the railway book-stall keeper and leading library man of London, who, having scraped together a fortune out of cheap literature, got into Parliament, and eventually arrived at the dignity of First Lord of Admiralty, a civil office answering nearly to that of Secretary of the Navy with us. It is merely the chairman of a board of management of naval affairs, appointed in stead of Lord High Admiral, which has not been held by any one since William IV. of England, when he was Duke of Clarence. The costume—for it is not a uniform—is simply the court dress worn by everybody at Royal levees or drawing-rooms, which accounts for the breeches, powdered hair, buckled shoes and small sword. The fun is quite absurd when Sir Joseph is dubbed "Admiral," as how could an Admiral, who began life as an office-boy, and never went to sea, pass his competitive examinations? However, Admiral or no Admiral, H. M. S. Pinafore may be counted as one of the laid-by hulks now, like the *Constitution* or any other of our brave old frigates that have done their duty and had their day.

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The Sunday concerts at the Casino and the Cosmopolitan theatres call for no very particular notice, save that the business is good and the performances good also. Carrie Godfrey, a young California girl, who has lately made a hit in Australia, repeated her success at the Cosmopolitan lately. Her voice is a beautiful mezzo-soprano, and she sings very well indeed.

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The forthcoming concert of the Society for the Cultivation of the Irish Language, to be held on April 10, will include the singing of the celebrated air, "The Coolun," in the original tongue, by Inez Carusi, accompanied by herself upon the harp, after the manner of the ancient Irish bards. Mr. Murphy, the most accomplished Gaelic scholar in New York, is, we hear, the author of the Irish words, and the music is arranged by Fred Lyster.

Changes at the Bijou.

About June 1 the building known as the Bijou Opera House will be torn down, and in its place another erected that will be more modern in its appointments, and which will seat a greater number of people. The foundation of the building will be made of granite, and the auditorium floor will rest on a concrete and iron base flooring, which will be supported by heavy iron pillars. There will be two balconies, each made of iron and concrete, and supported by iron, the only woodwork in the auditorium being the floors, which will be laid over the concrete in the same manner that the carpet is laid over the wood. It is the intention to build the stage in the same way—i. e., by laying the plank over a first flooring of concrete; but this will hardly be done, as the advice of some of the best architects and builders say that such an arrangement would deaden the sound and ruin the acoustic properties of a theatre.

The stage of the new house will be made deeper than that in the present building, and will probably be fitted with the revolving patent, which will do away with long waits between acts. The auditorium will be brought further out toward Broadway to correspond with the deepening of the stage. The orchestra floor will be on a steeper incline, and the seats will be placed in bow form. The latest improved seat will be used both in the orchestra floor and the first balcony. The placing of a second balcony in the house will necessitate raising the roof some eighteen feet higher than it is at present. The lobby will be higher and wider, as no part of the present width of the building will be used for stairways or cloak-rooms, and only the box-office will be placed in the lobby, which will be 20x60 feet clear.

The architectural plan is moresque, modeled after the Bijou Theatre of Boston, and the decorations and fittings are said to be such as will surprise New York, with her many handsome theatres. Mr. Miles has a twenty-five years' lease of the premises, and he can afford to make a building that will do for many years to come.

The Giddy Gusher

Among the sad events of that saddest of all days, Good Friday, was the death of Henry Bolam, of Little Ingestre, Staffordshire, England—the heartiest, kindliest, frankest, most winning Englishman that came over last year. A well-known yachtsman; a favorite at all the London clubs; in possession of rugged health, an ample fortune and loving relatives and friends, I call to mind no one whose outlook in life was brighter. He became greatly attached to Helen Barry, the actress. They left London and came to America, were married at the Little Church Around the Corner, and then their troubles seemed to begin. First the wife fell ill, and was devotedly nursed to health again by the alarmed husband, who for months had her at the seashore after the season had closed. We all know what that is for discomfort and inconvenience. Some speculations he had entered upon gave him annoyance and entailed unpleasant journeys. Then Mrs. Bolam desired to play, and there was no metropolitan opportunity. Then Max Strakosch took charge of the theatrical interests of the family, induced the lady to think favorably of producing a version of Fedora in advance of Fanny Davenport, and the Union Square Theatre was leased for that purpose. This venture threatened to be the most unfortunate event of the checkered year, when the poor young Englishman, with whom the climate had never agreed, contracted that dreaded disease, pneumonia, and after a manful fight against adverse weather and a multitude of doctors, died on Friday morning.

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Helen Barry is indeed to be pitied (her daughter, a charming young lady, recently gone upon the London stage, is her only relative, and so many miles away). With all the bright hopes that attended the lovers in their departure from England crushed in her widowed heart, she will take the body of her husband back to his family, and it is to be hoped their kindness and loving sympathy may soothe her great sorrow. So few women have the opportunity of grieving for good husbands that words of comfort to Mrs. Bolam seem out of place. Only time can make the blow less cruel. She has lost a noble, gentle, loving companion, and everyone who knew Henry Bolam mourns an admirable friend and true gentleman.

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It is very seldom the Gusher goes asking favors. When she does it is never for herself. (To which statement she adds, with truthful egotism, that she never went for anything in this world that she didn't get it.) Well, last week a lady in dire and immediate necessity elicited the services and sympathy of your cheerful contributor. She is a fragile, timid creature—not the Gusher, the woman—unused to grasping that nettle, the world. She has lately been pulled up by the roots herself—the friend, not the Gusher—and she hasn't the physical strength to pass it round. Poverty encompassed her. Some work must be had. She had starved comfortably a few weeks on copying. I recommended some small position on the stage, and volunteered to see what could be done. I struck it the first time. The manager to whom I applied listened like a sympathetic gentleman, and accorded the aid solicited, which was an opportunity to work, at once. There was a genial readiness about the man (whom I had never met before) that inspired me with such confidence, that the next case of distress that proved too much for me to grapple with I turned over to him with child-like trust and unbounded cheek.

* * *

It is this little story I want to relate: A worthy old widow, who twenty years ago owned her own house in Fifth avenue, has been struggling all Winter to eke out a pitiful existence by mending and cleaning laces. Her one child was a pretty daughter, who in an evil hour married the inevitable scamp, and went away West. The mother bore the burden of loneliness and hard work uncomplainingly; but in January the daughter returned with the usual baggage—a baby and a broken heart. The baby was puny, the poor mother in failing health, and the grandmother was at her wits' end. In her extremity she applied to persons for whom she had worked, and thus she came to tell her story to me. The rent for January, February and March was unpaid. There was an unsettled bill with grocer and butcher, consequently no more trust. There was medicine needed for the sick daughter, and there must be good food gotten for the baby. The old woman's hands were full of nursing, and there seemed to be a chronic intention on the part of the community to wear soiled lace—not an article had been sent her for a week. Her eyes were failing her, and fine work she could no longer do.

* * *

I cast about in my mind for a manager getting up new pieces—who had wardrobe-sewing to be done—and instantly I thought of my new missionary. I wrote him a note, and sent the poor old woman out to relate to him the anecdote of her misfortunes, and see if he could give her employment. Then, two days after, I thought I'd go see what success had attended my efforts; and I climbed three pairs of stairs on East Fourteenth street. There was the old woman, stitching for dear life, before a table piled with striped cloth, which she was turning into Neapolitan fishermen's trowsers. There was the pale daughter tending the weeny baby. There was a fire in the stove, and food in the cupboard, and tears in the poor woman's eyes as she described how she had been received, as kindly as if she'd "had a sealskin sacque on instead of a threadbare shawl;" how the work was sent over to her till she could leave her daughter; how she was to go sew in the wardrobe during the day when Emma got strong, and Emma was to have a chanceto go on in the chorus evenings; how the landlord was to take his back rent in instalments, buoyed up the powerful name of their benefactor, who had sent her some coal and groceries; who had taken from her the doctor's prescriptions which she had been too poor to get put up, and who sent the medicine while I was there by a District messenger. "Will you sign the ticket?" asked the trembling old lady, fumbling with her spectacles; and I did, and glanced with undisguised approbation at the printed address of this good Samaritan—*John Stetson, Booth's Theatre.*

* * *

If pin-feathers are not starting out on Mr. Stetson's shoulder-blades, it's because he's not thin-skinned. It's only a matter of time. And when Susan Anthony brags to me of having known Gabriel and Michael before they wore rings, I can tell her how I made the acquaintance of the Angel John before he moulted; and I do love to get even with Susie.

* * *

The Gusher keeps getting letters on all sorts of topics—most of 'em rather ambiguous; but they show what a reputation for worldly wisdom and general information the dear old girl is achieving. Here comes a lad, who signs himself "Hudson." He acknowledges he loves a charming actress—one of the best girls in the world—but she distresses him by her disregard for the forms of religion. Roderick is a Catholic and mademoiselle seems to be, according to his lights, an Atheist. It isn't quite clear why he writes to me in the premises, except to say some kind things, and suggest that I say something about "religion, and its relation to the stage." I don't see the relationship. The amalgamation of Bible and Ballet was tried in London, under the name of Church and Stage Guild, and beyond affording the curates an opportunity for mild flirtations with the coryphees it amounted to very little. The Stage means Recreation; the Church means Consolation. We go to the one when our hearts are light, and we seldom seek the other until every other light has given out. Then we creep up with the other insects to the candle on the altar.

* * *

As for the atheism and disbelief of the age, it's a very sad thing; but while Dr. Dix is knocking such subjects out, far be it from me to intrude. "Roderick" says his theatrical young lady "is an atheist through ignorance. I'm sorry to tell him that just now the more a man (or woman) knows, the less he believes. There's a certain religion of nature that dwells in every intelligent soul, irrespective of forms or creeds. We all feel that our surest hold on any good hereafter is the amount of good we can accomplish on this earth. We all feel that if an insensate turnip possesses a reproductive power that will enable it to turn-up green and lively after being planted, we should be equal in ability to that merry little vegetable; that some way, somewhere and somehow we will "see you later." Every race among the peoples of earth have theories of an after life. It's a sort of instinct—and I believe in instinct more than education. Roderick says his actress is perfect in every respect save one—religion. Let him put his mind at rest. She is as safe as if the creeds of a dozen faiths found refuge and acceptance in her soul. The loving faithful, pure and charitable human heart has no need to buy of speculators outside when it gets to the ticket-taker called Peter. There are complimentaries issued to such as these, "and of such is the Kingdom of Heaven." Therefore, Roderick, be of good cheer; behave as well as the misfortune of being a man will let you; hang on to the skirts of that sweet little actress, instead of ecclesiastical coat-tails, and you'll go up like a kite with a paper tail some day. (And that seems the destiny pious people pray for; whereas, if they tried ballooning once or twice, they wouldn't hanker so to go up, perhaps.)

* * *

The Dude is being put down so in all the papers that when a Dude really gets a lift it ought to receive public attention. Most every one knows Harry Zahn. He's a well-known figure in business circles, and he's usually found round the Brunswick in hours of leisure. A big hearty, healthy, handsome man with a heart and hand of such proportions that friend or foe can expect a lift when he desires to give it to them. Now, Delmonico's and the Brunswick is a great stamping ground for the noble Dude, and the other night a crowd of the solid men were sitting in the *café* transacting business of a pleasurable character. Zahn and a couple of friends sauntered in and took a table in the corner, which, it seems, had been mentally reserved by a pair of Dudes. One of them had gone so far toward staking out a claim that he had hung his coat on a handsome solid bracket that adorned the wall behind this table. Going away to exchange a languid word with another of his species, their disgust was evident when they beheld the stalwart forms of Zahn and his party installed in the cherished corner. From a neighboring table they emitted much dissatisfaction. Albert said it was "real mean," and Gussie said it "served 'em right; they ought to stick to Del's, where horrid wuff cweachers were not encouraged." No notice of this conversation being taken, Gussie, emboldened by a Vermouth cocktail, began making excursions behind Zahn's back to the fur-bound coat hanging in the corner. First he went and fetched his handkerchief; next he imported a package of cigarettes; then, needing further refreshment, he squeezed past Zahn's chair for a toothpick. The soul of toleration and good nature dwells in the gallant Zahn; but he had had quite enough of the Dude and this little exhibition of temper. With refreshing composure he rose, seized the Dude by the centre bit of his waistband in front and the scruff of his little neck behind; with a movement as quick and as strong as a tiger, he hung Gussie up on the clothes-hook by his coat-collar as dexterously as if he had been hanging Dudes all his life. A shout of laughter greeted this episode, and a couple of waiters mounted a couple of chairs, grasped Gussie under each arm, and took him off the clothes-peg. Then Arthur got excited, and vowed nothing but blood could efface such an insult; but when the smiling Zahn turned toward the injured individuals, discretion seemed to temper their vengeance. They refrained from punishing their tormentor, and escaped amid great laughter and derision; and a resolution passed with much unanimity to drink the health of the gentleman who hung up the Dude.

THE GIDDY GUSHER.

Professional Doings.

—Three Uncle Tom companies have recently gone to meet Little Eva.

—Sam'l of Posen Curtis closes his season May 5 and goes direct to Europe.

—Modjeska and Langtry will appear in Rochester to-morrow night, 30th.

—John F. Donnelly has been installed as Treasurer of the Bijou Opera House.

—Fist Culture will be a Summer professional study, to judge from present indications.

—Edward Temple is engaged for Collier and Rice's company, which will play at the Bijou next season.

—Harry DeLorme has been engaged by Willie Edouin for the eight weeks at the San Francisco Opera House.

—Lottie Belton, a well-known prima donna, is "at liberty," and should certainly secure an engagement at an early day.

—Amy Lee is being negotiated with to act the principal female part in The Hidden Hand, played by Whiteley's company.

—Jennie Calef, who has been ill, has sufficiently recovered to resume her M'liss capers, and will open at Pottstown, Pa., next Monday.

—There is a bill before the Legislature of Georgia to tax theatrical exhibitions $25 a night. It is better to share than to rent in Georgia.

—The late George K. Goodwin's estate has been settled, and Mrs. Goodwin, as sole legatee under the will of deceased, gets about $20,000.

—Fanny Davenport will probably arrive in New York from abroad on April 16. She intends to pass her summer vacation as usual at Canton, Pa.

—Haverly introduced the electric light into his Chicago theatre last week, with great success, and will probably use it in all of his houses next season.

—Henry E. Dixey will not travel this season except as a star. He can fill in his time in New York and Boston at as good salary as with a company in one-night stands.

—A man named George Kirk is playing Barney McAuley's Messenger from Jarvis Section, in England, under the name of Dan'l Bartlett, and is meeting with success.

—The pirates are not entirely exterminated yet. The irrepressible Mabel Norton, abetted by Frank Colton, is doing Bartley Campbell's Galley Slave in the South. She was in Paris, Texas, a few nights ago.

—Barnum's street parade on Saturday night did not injure the receipts at the theatres, for the immense crowds it drew were principally from the tenement districts of the East side.

—This is the last week of Collier's revival of The Long Strike, which is playing at the Park Theatre in Brooklyn. Collier says he would rather have that play than anything he knows of, if he could only get Stoddard to travel with it.

—Hyde and Behman have leased the Aquarium property at the corner of Broadway and Thirty-fifth street for a term of three years, which, after making some attractions and repairs, they will probably open as a variety house, on the plan of Tony Pastor's Fourteenth Street Theatre.

—Manager John W. Baum has recovered quickly from his recent unfortunate closing, and is playing his Maid of Arran company in Williamsburg this week. He says he has the remainder of the season well booked in large cities, and expects to recover some of his losses.

—Harry St. Maur, who has been temporarily re-engaged by John Stetson, will be the leading support to Etelka Borry at the Fifth Avenue in May. Then he will sail for Europe and appear at the Imperial Theatre, London, with Herman Vezin, in Richelieu and in Robert Buchanan's Nine Days Queen, returning to this country for the coming season as leading man of a new attraction.

—All of the original scenery used in Esmeralda, at Mr. Mallory's theatre, was shipped to Chicago yesterday, to be used in the production of the play in that city next week.

—The Nashville (Tenn.) *Banner* says: "THE NEW YORK MIRROR is the best of dramatic weeklies. Ably edited and handsomely illustrated, it is highly deserving of patronage."

—Mr. Reynolds, who has been playing Phillip Radleigh in The Long Strike, takes Joe Wheelock's part of Jem this week, Wheelock going to Philadelphia to play in Taken from Life.

—A complimentary benefit has been tendered James Donaldson, Jr., and Edwin A. Bull, treasurer of the London Theatre, in the Bowery, and the performance will take place this (Thursday) afternoon.

—J. H. Haverly pays French and Son for the exclusive right to play The Silver King in the United States west of New York five per cent. of the gross receipts and fifty per cent. of the profits from all performances.

—Charles Finnegan is in jail, charged with stealing wearing apparel from Agnes Elliott, of Wallack's company. Finnegan is the husband of Miss Elliott's dressing-maid, and through this connection was able to make his haul.

—The Germania Theatre company play this week in Hoboken, Newark and Brooklyn, giving their farewell performance in the latter city on Friday. The entire company, with two or three exceptions, return to Germany during next week.

—The posters used by the Star Theatre are printed in the style of twenty years ago, and the surnames of the company playing In Vice Versa appear without the Christian names, in the old-fashioned way. The effect of this is quaint and not displeasing.

—During the coming Summer radical changes will be made in the front of the Lee Avenue Academy of Music in Brooklyn. The stores on each side of the entrance will be removed, giving a lobby fifty feet across and fifteen feet deep, which will be frescoed and decorated.

—A correspondent at Hannibal writes and asks THE MIRROR to defend Fay Templeton from the ribald attack of her performance of Bettina that appeared in the *Journal* of that benighted Missouri town. Fay is a good little girl, and a clever actress. These facts constitute a better defense than any this paper could devise.

—Sheridan Corbyn goes to Europe at the close of Frank Mayo's season. He will be accompanied by John Woodard, of California, who intends to produce in the English metropolis his adaptation of The Red Pocketbook, Snowflake and Uncle Bill. Mr. Corbyn will return in time to join Mayo for the season of 1883-84.

—A drunken man in one of the front rows of orchestra chairs at the Windsor Theatre on Friday night caused much annoyance to a number of spectators of Sam'l of Posen, and when he spewed over the floor and was removed, his neighbors were about as much relieved as disgusted. A crying baby in the same neighborhood kept up the annoyance afterward.

—A telegram from Reading, Penn., on Saturday, announced to C. A. Watkins that his advance agent, Edward L. Bloom, was lying dangerously ill at that place. Mr. Watkins telegraphed to have his every want attended to, and also wired Mr. Bloom's assistant to go ahead and attend to all the advance work of the company.

—H. W. Ellis claims to have secured the coming composer for America (name held in abeyance). Pedro is his first composition—a Spanish story, plot something similar to that of Don Cæsar. Robin Hood and Jack Sheppard are partly written. Negotiations are in progress to produce Pedro at one of the leading metropolitan theatres. Mr. Ellis will be the manager.

—Dave Allen is pushing things for John F. Ward, and writes THE MIRROR that since his "ad" went in this paper, he has been enabled to secure time in nearly all the large cities, and that he is engaging the very strongest support possible for his new star. "If push, energy and plenty of printer's ink are any aid to talent, Ward will be a big success," he writes.

—A funny coincidence regarding the season of the Gorman Opera company is related by one of the members of that unfortunate organization. On the opening night of the season in New Haven last September, the curtain did not rise until a quarter of nine, owing to the non-arrival of the costumes for the opera, and on the last night of the season, in Cincinnati, a few weeks ago, the curtain did not group on the performance until the same hour, because the costumes had been attached and were in the hands of the Sheriff.

—Jennie Morton, now playing Princess Jackaroff in Siberia at Haverly's Theatre, is a highly educated young lady, a daughter of one of the most prominent judicial officers of the State of Texas, but whose ambition to shine on the stage brought her to New York, where for the past year she has been studying under one of our lady coachers, with the result that she is now a full-fledged professional earning ten dollars a week under an assumed name. Her bright dreams of a year ago are not having the most satisfactory realization.

—Owing to continued poor business, the Anthony and Ellis Uncle Tom company disbanded after their performance in Jamestown, N. Y., last Saturday night. The company did a very good business there, and the net receipts were equally divided among the members of the company, leaving salaries about two weeks in arrears. The company has been on the road thirty-one weeks. The pony was disposed of in Jamestown, and the rest of the property taken to the company's headquarters at New Bedford, Mass.

—The Thalia Theatre was crowded to overflowing Friday night, and the audience were deeply moved by the fine acting of Herr Barnay in the scene following Cæsar's murder, when there was a noise on the left side of the dress-circle. Hundreds of eyes were turned in that direction, when a large man was seen to fall over the balcony rail, gasp for breath and cry out as if in pain. People in the immediate neighborhood rose to their feet, and for a moment things looked panicky; but several people picked up the unfortunate, carried him out, and the performance proceeded, with the people in their seats. He had only had a fit from which he soon recovered. The actors and audience looked scared for a moment, not knowing what was the matter, and evidently fearing the worst; but Herr Barnay, by his coolness in continuing to speak, and the quietest of the audience in the performance, prevented more than a momentary disturbance.

PROVINCIAL.

BOSTON.

The Boston Ideals have given representations of English opera at the Globe during the past week, and have attracted large audiences. The performances have, in some instances, been so meritorious, that it becomes difficult to find any fault with this popular organization. Fra Diavolo was produced on their opening night. Although the house was crowded, the performance was attended with but little interest, as it is not a popular opera in the repertoire of the Ideals, and the co. are not able to cope with the acting in Auber's opera. In Patience, Pinafore and the Pirates they are fully up to the requirements of their rôles, and do not suffer in comparison with other artistes; and with these operas great praise must end. Karl, Whitney and Barnabee divide the honors. Whitney has no superior in the singing of his roles in Fatinitza and the Pirates, his superb voice telling with grand effect. The new tenor, Herndon Morsell, has not achieved a success. His acting is very awkward, while he only sings passably well. George Frothingham does not over-act; he is very acceptable in the buffo characters, his singing being very resonant and good. Marie Stone appears over-worked, her singing lacking the smoothness and brilliancy of former years. Mathilde Phillipps surprised the audience by a most artistic rendition of Fatinitza. I had considered her lamented sister as being the best representative of the character that I had ever seen, yet all agree that Mathilde gave a performance worthy of ranking with her illustrious predecessor. Geraldine Ulmar sings and acts admirably. Lizzie Burton and W. H. McDonald are excellent and useful members of the co. I have heard better choruses, but must praise the present one for their painstaking endeavor. Business has been very large, and the sale of seats for the week is ditto, the Patience nights particularly so. The Ideals remain one week longer.

The welcome Margaret Mather met with on her return to the stage of the Park Theatre was the most genial exhibition of good feeling that has been seen in this theatre for a long time. Miss Mather shows traces of her recent illness, and her acting has not been so powerful as on her first appearance; but the popular favor with regard to Miss Mather appears to be increasing, as each of her engagements has elicited elaborate criticism of her style and careful analysis of her personations. The critics commend as before, and the public recognize the fact that a genius such as scarcely appears before them is giving performances which merit their patronage and applause. She has appeared as Pauline and Rosalind for the first time here. As Rosalind she presented a charming picture and artlessness and apparent unconsciousness that charmed the spectators. Fault can be found in many instances in her reading and acting; also her lack of experience and stage training is often apparent, which time and study will only eradicate. Milnes Levick fills the role of Jacques. The declamation of his speeches is exquisitely fine, displaying great dramatic skill and power. Alexander Salvini utterly failed as Claude Melnotte. He tried hard and used every effort to master the character, but it will be many years before Mr. Salvini can play Claude Melnotte. That sterling actor, William Davidge, rendered Damas and Touchstone with great judgment, the performances being artistic. The Park has been crowded all the week. Janauschek, the illustrious tragedienne, this week, in Zillah and Mary Stuart.

The Banker's Daughter is doing a large business at the Boston Museum. In fact, no other production by the stock co. during many seasons at this establishment has succeeded in attracting such large audiences. The acting of Barron, Warren, Wilson, Parks and Miss Clarke share the honors of the play. On Saturday evening Charles Barron presented The Marble Heart for his benefit to a packed house. This week, Banker's Daughter.

Iolanthe enters upon its seventeenth week. The opera is one of the greatest successes Boston has ever had. The charming Bijou Theatre is still the favorite resort of music-loving people, the house being crowded nightly. Pounce & Co. will shortly be produced.

Another wonderful success has been the Equine Paradox, which has filled the Windsor Theatre for eighteen weeks. On Easter Monday the engagement came to a close, making room for the Original Callender's Minstrels.

The Howard Athenæum did a very large business last week with Manchester and Jennings' co. This week Buffalo Bill (Hon. W. F. Cody) and co., Indians and all the paraphernalia to make up a big show.

The Boylston Museum offers a fine variety bill this week, those great favorites, Le Clair and Russell, being in the ascendant.

Items: The wife and child of Edward Temple, of the Bijou Theatre, died here last week. Mr. Temple has the sympathy of the whole community.—Old Heads and Young Hearts for Mr. Warren's benefit on Saturday night.—Rose Stella has received offers for several Summer concerts, but has not settled upon any definite one.—Janauschek will probably visit Europe next Summer.—Alexander Salvini goes to Italy in April.—Mrs. W. L. Ayling is quite ill in this city.—Mrs. J. R. Vincent remains at the Museum next season, being her thirty-first at that establishment.—Lester Wallack in Ours after Salvini at the Museum.

PHILADELPHIA.

Lyceum: Francis T. S. Darley's version of Fortunio and his Seven Gifted Servants was produced on Monday evening as the reopening attraction. Planche's extravaganza is well known, and by no means new, and the story on which it is based was not first conceived by the Countess D'Anois, as the pages of "The Arabian Nights" can prove. The musical version, of which Mr. Darley is author and composer, was written, it is told, at the request of Joseph D. Murphy, the operatic extravaganza being commenced last. The plot is divided into four scenes, all of which are entirely new, and represent characteristics of Hispano-Moresque architecture. The costumes, made for the most part from designs by Chatiniere of Paris, are very handsome, those of the third scene being particularly noticeable for their richness and novelty. The scenes represent the outskirts of a Spanish village, the courtyard of Alfourite's Palace, the Summer camp of Matapa and the Palace of King Alfourite, with illuminated gardens, transformation scene, appearance of the Fairy Favourable in the chariot drawn by four-and-twenty golden sheep. Adelaide Randall impersonates Myrtina, afterward Fortunio. The cast includes the Misses S. Singer, Catherine Ross, Hattie Starr, Jennie Price, Jennie Reifferth, Misses Taylor, Messrs. Lithgow James, Van Houten, Van-Vechten, A. Collins, W. H. Fitzgerald and Samuel W. Keene. Mr. Darley enjoys a reputation as a musician and a composer that is more than local, and his work is very meritorious.

Walnut Street Theatre: Joseph Murphy opened on Monday evening in Fred Marsden's Kerry Gow. Thursday evening, Shaun Rhue, the same bill being continued during the remainder of the week. Collier and Rice's Opera co. in the New Iolanthe April 2. Youth will be revived 9th.

Chestnut Street Opera House: M. B. Curtis reappeared on Monday evening in Sam'l of Posen. On April 2 Signor Salvini will enter on his farewell engagement in this city. Othello and The Outlaw will be given, the cast including Clara Morris. Salvini's season has yielded the large sum of nearly fifty thousand dollars clear profit. The fact that Salvini plays only four times a week is all very well for himself, but a dead loss to the management, the off-nights with the co. being of little account. From this city the tragedian goes to Boston, thence to New York, and on May 2 will sail for Europe. He says this is positively his last engagement in America. The Black Flag 9th.

Arch Street Theatre: Aldrich and Parsloe this week in My Partner. April 2, Rose Eytinge in The Princess of [illegible], otherwise Princess of Bagdad.

Haverly's: Only a Farmer's Daughter is the Easter attraction. Monday next, Monte Cristo, with the original Booth Theatre co. Esmeralda, for the second time this season, 9th.

Athenæum (late Wood's Museum): Reopened on Saturday evening, with Mrs. Updegrove's new comedy, The [illegible]. The production is styled "An esthetic [illegible] comedy," and depicts the troubles arising from [illegible] and quarrelsome neighbors. Three [illegible] living in a house opposite to as many old bachelors, and having a horror of the opposite sex, and [illegible] a niece and nephew who have become [illegible] of each other. Despite their efforts the pair [illegible], and all the old maids and old bachelors [illegible] their example. The theatre has been [illegible], cleaned and freshened by a coat of [illegible] the doors under the new management [illegible] and Updegrove. Mrs. Updegrove [illegible] new play from her pen, entitled The [illegible] there is anything in a name, the title is not expressive of much. The manageress is said to have six plays of her own writing to offer.

Bijou Theatre: The Jewess, Moncrief's old historical drama, is being performed, Lillie Hinton appearing as Rachel, the Jewess, and Messrs. W. N. Griffith, Jay Hunt and J. C. Gordon, as Eleazer, the Jew, John Forrester and the Cardinal.

Eleventh Street Opera House: Carncross' Minstrels give a change of bill this week, programme including a new musical burlesque, entitled Hazel Korke; or, The Mascotte's Revenge.

National Theatre: Colville's Dramatic co. in Taken from Life. April 2, Stephens and Gray's Dramatic Specialty co.

Academy of Music: Jay Rial's American Uncle Tom's Cabin co. Two cos. in one.

Arch Street Opera House: Closed.

Items: Wilkinson, the London comedian, will sing the Lord Chancellor in Iolanthe at the Walnut.—The Germania Orchestra gave a fine Symphony concert at the Academy of Music 24th. The sixth and final concert will be held April 27.—The German opera season at the Arch Street Theatre in April gives good promise.—The Cecilian will give Handel's oratorio, Israel in Egypt, at the Academy of Music on April 24, with well-selected soloists.—It is said that the rows of benches at the Arch Street Theatre will be supplanted during the Summer vacation by folding chairs.—John McDonough proposes tearing out the store on the south side of the entrance to the Bijou Theatre and giving more room for the lobby.—Mme. Nilsson will appear twice in concert at the Academy of Music with her co. The dates are the 12th of April and Saturday afternoon, 14th.—The Germania Orchestra has in preparation Raff's Leonora symphony.—William Davidge, Jr., is named as the prospective manager of one of the theatres of this city. He is a most popular man and a clever actor, and the very man of men to make friends for himself and a theatre.—Robert Tagg, proprietor of Belmont Mansion and Mænnerchor Garden, has made arrangements for his music for the resorts named during the Summer. Carl Sentz will direct a military band selected from the best musicians in the city.

CLEVELAND.

Laughable Lotta has drawn audiences increasing in size until, at the Saturday matinee, the Euclid was hardly large enough to hold the crowd. Zip, Musette, Bob, or Little Detective, pleased equally as well as long as the little star, shining as brightly as ever, had a chance to kick up her sprightly limbs and flit around in all sorts of pranks. Charles Bradshaw, Marble's successor, is a good Easter egg for Lotta to knock about. Ralph Delmore improves. Cicely Rayne is a queer mixture of good and bad. Co. only fair. A great week. Langtry and Salvini divide it. Esmeralda, April 2; Thatcher, Primrose and West's Minstrels and Barry and Fay dividing week of 9th.

Sweet-voiced Annie Pixley gave the Academy clientele its first glimpse of Zara Monday to Wednesday. Seating capacity tested. Play of improbabilities. Most striking—a gypsy girl singing medleys of popular songs, and Erasmus Pope spouting machine poetry on every possible occasion. Regular variety performance applause. Zara enjoyed one advantage over her sister professional up the street. Her ability to sing "Spring Violets" won her three encores, and would have made Emmet envious. Co. ordinary. Boniface still drawls his words. M'liss finished week to good business. Leavitt's All-Star and Rose Eytinge this week; Only a Farmer's Daughter, April 2; Carrie Swain and Tony Denier week of 9th.

Crab-Apple Tarts: Limber Lotta had a lot o' fun with a large bunch of exquisite roses handed over the footlights Monday, and on Wednesday she was the happy recipient of a cunning poke-bonnet made of violets and roses, with opal ribbon strings. Lotta was the guest of Mrs. Will Hayes, Wilson avenue, that charming lady occupying sundry boxes during the week.—Pity Lotta cannot sing. Some one in the wings helps her nightly. Takes the spirit out of the little lady's dances.—Lotta's management comprises more "ornaments" than usually attend one attraction.—Part of John McCullough's co. went to New York to rest last week.—Our own Jo Haworth was entertained by Dr. Weber and others, besides visiting at his home on the West Side.—Mr. McCullough recovered sufficiently by Thursday to go to Washington.—Miss Emi Black, one of our charming pianistes, has gone to Toledo for a couple of weeks.—Hawking photos of celebrities at the Euclid is in bad taste and savors of the circus.—The *Leader* man is evidently not prepared for what is coming. He announced the Salvini *Opera* co.—Henry A. Lee, advance for Leavitt, and J. St. Maur, for Salvini, arrived same time; but the All-Star paper got on the wall first.—Now that Charley Hogg has given up Haltnorth's Gardens and moved down town, Dan Catoir is going to try his hand at summer concerts. Dr. Damrosch, Munich Ladies and Thomas engaged.—John Lane and Joseph Haworth left for Washington Saturday, after a pleasant visit, to join McCullough.—W. Haworth, a brother of Joseph, has joined the co. for remainder of season.—Annie Pixley is booked for the Euclid next season.—Hazel Kirke would have played there this season, only having booked at the Academy while Effie was with the co., couldn't break contract.—Marc Klaw has arrived to introduce Esmeralda.—Fred Warde thinks of making Cleveland his home.—*Sunday Sun* prints a good cut of the new Park Theatre. Foundation will be laid latter part of this week.—Exciting Music Hall controversy. Vocal society wants to build and control a plain, flimsy building, little better than our present Tabernacle, with $50,000. People of Cleveland say use four times that amount and have something to be proud of, like Cincinnati.—Fred Diebolt expects to have a handsome summer pavilion finished on Woodlawn avenue by June 1. Concert specialties, such as Tyrolean Warblers, Ladies' Orchestra, etc., etc., will appear.

SAN FRANCISCO.

March 19.

The Red Pocketbook continues this week at the California. T. M. Roberts relinquished the role of the banker on Wednesday to go to Portland, and since then J. T. Leonard has filled it acceptably in addition to duplicating the part of the boatswain. On the 19th the Vokes Family come to this theatre. They visited this coast some years ago and made themselves popular. There is little doubt as to their drawing well.

At the Baldwin, Lingard is the star. His support, with the exception of Louise Sylvester, is weak. To-night Mr. Lingard will produce Henry J. Byron's His Lordship, concluding with The Tutor, which will hold the boards until Saturday evening, when Mr. Lingard takes unto himself a benefit, appearing as Des Prunelles in Divorçons—the New York version—also in his famous sketches. The engagement closes Sunday, March 25.

Kate Castleton's benefit on the 16th took in the town. The house was packed, and many were the offerings, floral and otherwise, received by her. She evidently has worked her way into the hearts of 'Frisco's boys. To-night the sprightly little Alice Harrison and her clever brother Louis take the boards in their fun-provoking production of Photos. John Gourlay is also a member of the co. He was quite a favorite here some years ago, and will be welcomed back. Charles Vincent, one of 'Frisco's youths, comes with this co.

The Minstrels have presented many novelties during the week, and crowded houses nightly showed the public appreciation thereof. Master Charles Goetling, a lad young in years, who possesses a fine soprano voice, sang last week for the first time in public, and acquitted himself very creditably for one so young. Johnson and Powers remain here two weeks longer. Johnson is of the Emerson style, and is fast gaining public favor. Charley Reed is as funny as ever, both in make-up and actions. A new burlesque on Patience will be produced to-night.

Items: I see that the professional card of L. R. Stockwell appears in an Eastern dramatic paper announcing himself as disengaged. Couldn't some San Francisco manager be induced to offer him an engagement.—Stahl and Mack have reopened the Winter Garden. The co. is composed of Edward Barrett, Charles Norris, M. Forster, W. A. Lawrence, B. J. Murphy, W. A. White, W. C. Dudley, M. Marshall, C. H. Brooks, J. Benjamin, Tully Brown, F. Lewis, Clo Roberts, R. Easloff, George Turner, Clara Ramford, Annie Rynar, Mollie Williams, Annie Raynor, Helen Harrington, Ella Carpenter, Carrie C. Wood, Georgia Haynes, Minnie Tittle and Alice Pixley.—Harry Rattenbury has joined Rice's Surprise Party.—The Adelphi, under its new management, is flourishing.—Henry H. Netter will produce his comedy drama entitled From the Ashes of the Grave, at Platt's Hall, on Wednesday evening April 4, with the following favorites in the cast: Thomas Hill, Dariah Netter, A. O. Hosmer, Noah Hart, May Wells, Palma Shroder and Christina Smith.—The opening piece of the Leonard Grover co. at the Baldwin on Monday, 26th, will probably be My Son-in-Law. Mr. Maccabee, agent for the theatre, left yesterday for Santa Anita, to confer with Baldwin in regard to leasing the theatre. There are several applications, but the parties are somewhat uncertain.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Like the majority of the more recent sensational dramatic importations, Romany Rye is more largely dependent upon its wonderful mechanical effects for success than upon any special excellence on the part of its cast. C. W. Butler's rendition of Boss Knivett stamped him as a clever comedian, and F. F. Mackay, as Joe Heckett, created a marked impression. Gussie De Forrest (who, in the days of stock companies, rejoiced in the proud distinction of playing leading lady at the Grand), played Lura Lee in creditable style. The scenery was by long odds superior to anything yet seen in this city. Hazel Kirke will hold the boards present week, followed April 2 by Gus Williams, 9th, Mlle. Rhea.

Robinson's Opera House (R. E. J. Miles, manager): Kiralfy Bros.' Black Venus was accorded a remunerative attendance. The spectacular portion of the programme, which included a select part of Uncle John Robinson's menagerie, was exceptionally good, though the acting version of the play, which is by George Edeson, the low comedian, could be largely improved. The leading roles, in the hands of Annie Ward Tiffany, Frank Kilday and George Edeson, were acceptably rendered. Among the familiar faces in the ballet was that of Susie Summerfield, formerly of the stock at the Vine Street Opera House. For the current week, in lieu of Carrie Swain, who had been announced, we are to have McCaull's Comic Opera co. in Lecocq's Heart and Hand and The Sorcerer, followed April 2 by Geistinger. C. B. Bishop, in Strictly Business, 9th.

Heuck's Opera House (James Collins, manager): The Two Orphans held the boards entire week to a succession of good houses. Kate Claxton's Louise is recognized as a standard performance, and her support, including her husband, Charles A. Stevenson, was all that could be desired. Edwin Arnott's Jacques was satisfactorily portrayed. The present week will be devoted to McKee Rankin's '49. April 2, Kiralfy Bros.' Black Crook comb., followed 9th by Mart Hanley's Squatter Sovereignty comb.

Coliseum Theatre (Jas. E. Fennessy, manager): After remaining closed during the final week of Lent, the house reopened 25th, with Harry Miner's Comedy Four as the attraction. On its several previous visits the troupe has met with deservedly favorable recognition, and the experience bids fair to be repeated current week. Hundred Wives comb. is underlined for week of April 2, followed 9th by Evans, Bryant and Hoey's Meteors.

Vine Street Opera House (William Clifford Neff, proprietor): Closed, with slight prospect for re-opening, as the rent demanded is claimed to be largely excessive.

Items: In the performance of Planter's Wife, 18th, at Heuck's, Rose Kean assumed the leading role, in consequence of Maude Granger's illness, and played the part in a satisfactory manner.—Manager Miles left for the Metropolis 22d.—Imre Kiralfy received a despatch from New York, 22d, noting the failure of Siberia, and tendering the services of Gustavus Levick and George Thompson. It is probable that both artists will be engaged, as the Kiralfy Brothers intend making a feature of Michel Strogoff during the remainder of the season, and will produce the play in Dayton, O., latter part of present week, with Levick in the title role, and an entirely new cast.—Mark L. Townsend, in advance of Harry Miner's Comedy Four, arrived 22d.—Uncle John Robinson's circus will inaugurate the campaign in suburban Cumminsville during April, and the various artists attached to its ranks are now engaged in active rehearsals.—Barnum's circus is booked for a three days' stay at this point, dating from May 26, and the shrewd P. T. has practically disposed of all rivalry by securing a monopoly of the bill-boards, and engaging the Baseball Park for arenic comb.—George Cassidy, formerly *avant courier* of the Vokes Family, is in the city, and disengaged, his contracts with the party having terminated at the close of the Chicago engagement, 18th.—Tom Hawkins (Old Sport), of the Rogers-Palmer-Graham My Sweetheart comb., left for Pittsburg 24th to rejoin the co.—The Emma Thursby Concert co. will favor Cincinnati with three concerts at Smith and Nixon's Hall April 3, 5 and 7.—The Dramatic Festival hand-book, in addition to numerous illustrations of the scenery, will contain an engraving of the subject of Henry Hoyt's drop-curtain, entitled, "The Departure of Regulus."—The Pacific Theatre (variety), under the management of John J. Riley (formerly stage director of the Vine Street Opera House), opened 24th.—The latest candidate for starring honors is Lizzie Evans, who made an enviable reputation in the rôle of Clip, with Barney McAuley's Messenger from Jarvis Section troupe. John Havlin, Minnie Maddern's manager, in addition to regulating the affairs of his new Cincinnati theatre, will also have charge of Miss Evans' interests.—Con T. Murphy's Dew-Drop will afford the new star an opportunity for her display of ability.—John Robb, in advance of Gus Williams, arrived 25th.—John Havlin left for the East 22d.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): Rice and Collier's Iolanthe co. did an extremely light business; partly because it was the last week of Lent, chiefly because the performance was bad, very bad. The chorus was all at sixes and sevens, sang wretchedly, and the principals were worse. Thatcher, Primrose and West began a week's engagement, with a matinee on Monday, and the houses, both at matinee and night, were all the theatre could hold. The performance was extremely palatable and free from the usual lot of antediluvian jokes. Souvenirs were given out at the matinee. Next week, Minnie Palmer and R. E. Graham.

Academy of Music (Samuel W. Fort, manager): The penitential season was brought to a close with appropriate services, in which Anthony and Ellis' U. T. C. co. colored choir, time-honored donkey and bloodhounds were the principal figures. The counter attractions at the various churches were most too strong, and very few people saw little Eva wafted through the pearly gates. Frank Mayo opened to a large audience on Monday night in his well-known drama, Davy Crockett. On Thursday and remainder of week, Streets of New York will be given. Next week, Wilbur Opera co.

Holliday Street Theatre (John W. Albaugh, manager): Business with Leavitt's Gigantean Minstrels was mild the week through, and the merits of the show were not of a nature calculated to arouse theatre-goers from their Lenten lethargy. Why this comb. is called Gigantean is a mystery. Collier's Lights o' London was produced on Monday afternoon to a good house. The piece was finely mounted and the co. good. Next week, Modjeska.

Monumental Theatre (James L. Kernan, manager): Sullivan and Gaylord's Female Mastodons will appear this week. Among those billed are: Mabel Stanton, burlesque actress; McIntyre and Heath, song-and-dance men; Connelly and Ross, in sketches; Bessie Beach, serio-comique; Williams and Ryan, Irish comedians, Murphy and D'Estelle, in songs and dances; Duncan Sisters and Dick Baker, cartoon artist. Next week, Baylie and Kennedy's Bright Light comb.

Front Street Theatre (Daniel A. Kelly, manager:) The programme for this week includes the American Four; Harry G. Richmond, specialty comedian; Goldie and St. Clair, clog dancers; Georgie Melnotte, vocalist, and Donnelly and Drew, in Irish sketches. Dan Kelly will appear in the sensational drama, The Italian Padrone, supported by the stock.

Items: Emma R. Steiner, formerly prominent in musical circles here, was in town last week with Rice and Collier's Iolanthe co.—John T. Ford, Jr., of the Opera House staff, has been confined to the house for the past week with a severe cold.—Monday week S. W. Fort will have his annual benefit, when the farce, The Widow's Victim, will be presented, with Mr. Fort as Jerry Clip, supported by Messrs. McCollin and Chapman and Susie Kirwin, Ray Samuels and Fanny Hall, of the Wilbur Opera co., followed by the Wilbur co. in Mascotte.—Manager Albaugh has advanced the prices for Modjeska's engagement.—A. E. Carpenter, mesmerist, still continues to draw large audiences at Masonic Temple, and will continue his entertainment this week.—Alvin Talbott, general amusement ticket-agent here, benefits April 5.—Oratorio Society, supported by Thomas' orchestra and distinguished soloists, will produce Gounod's Redemption, 26th and 27th.—Gallmeyer gives a short season of three nights at Concordia Opera House, beginning 28th.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Haverly's Mastodon Minstrels closed a week of excellent business, 17th. The consolidation of the original Mastodons with Hague's Minstrels makes indeed a strong organization, and is of special benefit to the vocal part of the entertainment. The ever-popular Herrmann commenced his regular annual week's engagement to a very good house, 18th. Katie Putnam and her Comedy co. come for one week, 25th. Lena the Madcap and Old Curiosity Shop will probably both be performed during her visit. The Hess Acme Opera co. come for one week, 8th. This co. performed at the Grand during the early part of the season, and gave general satisfaction to lovers of light opera.

Items: The St. Charles Theatre has closed for the season.—During the performance of Faranta's Specialty co., on the evening of Sunday, 18th, and when Charles and Carrie Moore were doing their skating act, the oil from one of the lamps which was attached to a pole supporting the tent and near the stage, became heated and, overflowing the lamp caught fire. The flames reached some of the trappings about the stage, and a small but not dangerous blaze was the result. Some timid individual shouted "Fire!" and the rush began. The fire would have been confined to the lamp and been easily extinguished by one of the stage hands, who was busy trying to do so; but some over-zealous auditor began shaking the pole, and thereby set the burning fluid coursing to the ground. Others foolishly threw chairs and all sorts of missiles at the lamp, endeavoring to knock it down. All this created a panic, and a fearful rush was made for the exit. The fire was soon put out and efforts made to calm the excited audience, but without avail. Women and children were knocked down and trampled on, and for a short time pandemonium reigned. Some cut large holes in the sides of the tent, only to encounter the large fence surrounding the lot. Portions of this were also torn down by the rushing mob. One lady died within an hour or two after the rush. She was literally trampled to death. Ten or twelve others were wounded, some so seriously that they are still confined to their beds. As soon as the flames were extinguished, a hasty consultation was held between Signor Faranta and Johnny Patterson, his stage manager, as to the best plan to quiet the audience. By the latter's advice the orchestra struck up a lively air, and the visitors began returning to their seats. It was then concluded to continue the performance. The police objected to this, and placed Signor Faranta under arrest. A large number of people remained, however, to see the conclusion of the performance. The next morning the case came up before the Recorder, who decided that Signor Faranta was not liable to arrest for continuing the performance. If any charge would hold against him it would be for not providing sufficient means of egress in case of accident, and in order to hold the accused in case such a charge should be made, he placed Faranta under $250 bond to appear and answer. No performance was given at the tent until the succeeding Wednesday, and in the interim the gasoline lamps were discarded and the electric light substituted. Signor Faranta announces that he will shortly give an extra performance for the benefit of the injured. Several marines from the U. S. man-of-war now in front of the city distinguished themselves by their noble efforts to save women and children.—The regular Summer evening concerts at Spanish Fort were begun last Sunday by Professor Borchert's Band.—Bartley Campbell and family have left the city for New York, whence they propose shortly to start for Europe.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): The long-promised revival of The Comedy of Errors, and Robson and Crane as the Dromios, has taken place during the week, and was a splendid success. The scenic work was chiefly from the brush of Richard Halley, and was very fine. William Hughes, the machinist, also deserves praise for his portion of the work. Eight brand-new sets were presented, working on the latest models. Lawrence Barrett opens in Francesca de Rimini, 26th.

Olympic Theatre (Charles A. Spalding, manager): McKee Rankin had a very poor week's business. Owing to the continued illness of Mrs. Rankin, the new play, so long promised, was not produced, and '49 was put on to fill out the week. It barely did anymore. On Thursday evening Archie Boyd, a native of St. Louis and a member of the co., had a benefit, which was well attended. Miss Evisson is filling the part of Carrots very satisfactorily. Roland Reed in Cheek, 25th.

Pope's Theatre (Charles R. Pope, manager): Hanley's Squatter Sovereignty to very light business, it having been done here before this season. Callender's Colored Minstrels open 25th.

People's Theatre (William H. Smith, manager): Jumbo Davis had a good week and the galleries were well filled. His extravagant advertising tells, and on Sunday night the Man-Mashed-on-Himself had a packed house. During the week the usual number of desertions from the co. took place. Josie Loane and Adelaide Thornton left the co. It was necessary to utilize one of the gentlemen of the co. as an "old woman." Mary Hogan, who was one of the parties "left" through the Bailey-Stockwell San Francisco fiasco, was in town, and she was engaged in place of Miss Loane and did excellently. Mestayer's Tourists, 25th.

Items: Pat Short, treasurer of the Olympic, has his annual benefit 16th.—Agnes Herndon, late of Only a Farmer's Daughter co. joins Roland Reed's Cheek here next week.—The St. Louis Lodge of Elks will have its annual benefit at the Grand Opera House the afternoon of 29th. Lawrence Barrett will appear in David Garrick, Manager Pope will recite; Roland Reed will give a scene from Cheek; Mestayer's Tourists will appear in sepcialties; Manager John W. Norton and wife will appear in a petite comedy; Flora M. Pike will sing several ballads and the sextette from the Callender co. will vocalize. The seats will be auctioned off on Monday, Roland Reed acting as auctioneer.—Mr. and Mrs. Charles A. Spalding have gone to Jacksonville, Florida.—Mr. and Mrs. Norton return from Hot Springs early in the week.—Bessie Orton will give a performance at the Pickwick late in April. Romance of a Poor Young Man will be given. Daisy Lackland, Mrs. Fred Paramore (*nee* Haseltine) and Will Smythe will be in the cast.—The underlining for April 1 and 2 are: Pope's, Hazel Kirke; Grand Opera House, Mlle. Rhea; People's, W. J. Scanlan. Olympic, Barry and Fay.

CHICAGO.

The farewell engagement of Salvini in this city, at least it is so announced, has been the best financially that the eminent Italian has ever played here. Upon the occasion of his appearance in Othello, Haverly's Theatre was crowded with a most fashionable and enthusiastic audience, which so gratified the star that we do not think he ever played the Moor better. The most important event of his engagement, however, was his appearance in Lear. There is a great divergence of opinion as to the merits of this impersonation—one critic lauding him in hyperbolical terms to the verge of asininity, another picking flaws with undue severity. His Lear may be classed as equal to his other performances. Great in portions, but certainly not unparalleled in its completeness, he rises to grandeur in his scenes with his cruel daughter, and again comes not far from burlesque when he plucks a twig from a blasted stump, and waves it aloft at the speech: "Aye, every inch a king!" Such a perversion of the meaning of Shakespeare is to be regretted, when so fine an actor uses it to catch the applause of the spectators. Marie Prescott, Lewis Morrison, and J. H. Fitzpatrick, gave excellent support, and on the off-nights very good audiences gathered to see Miss Prescott in her strong and finely-drawn representation of Mercy Merrick in The New Magdelen. This week, Gus Williams in One of the Finest, to be followed by Duff's Standard Theatre Opera co. in Heart and Hand.

The Sorcerer, as presented by the McCaull Opera co., has had large audiences at the Grand Opera House. Howson's take-off on Talmage has been the chief cause of the success. The opera itself has not much in it. Madeline Lucette made a most favorable impression as Aline, and Digby Bell was good as Dr. Daly. Laura Joyce was also capital as Lady Langazure. This week we shall see Frederick Warde for the first time as a tragic star. The young actor is, however, well-known in this city as painstaking and clever, and will doubtless gain the good-will of our theatre-goers. April 2, Herr Ludwig Barnay.

For the second time this season Jeffreys Lewis has appeared at McVicker's in La Belle Russe. The audiences have been comparatively small; but still larger than on her former visit, which speaks well for the lady's talent. We cannot doubt, however, that Miss Lewis does wrong to constantly present this play. The character of the Beautiful Russe is not one to please, even the most blasé. Each succeeding act shows the depravity of her nature in more glowing colors, and makes one shudder that such beings can exist. Moreover, Miss Lewis seems to take delight in bringing out the most vindictive and repulsive features of the part, and heaps sin on sin with such startling rapidity that a sigh of relief comes involuntarily to the lips on the final descent of the curtain. Miss Lewis has the talent that forces admiration, and in such a character, and doubtless this is her inducement to still appear in it, rather than in some other less powerful, though perhaps more popular. This week Zenobia will be presented, and is an assured success financially. Of its artistic success I will inform you next week. April 2, Roland Reed, in Cheek.

At Hooley's Harry Meredith in Ranch 10 has met with only fair patronage. It is not a play that grows on one. After sitting it out once it does not give you a desire to see it again. The co. is a very good one. This week, W. J. Scanlan in Friend and Foe, to be followed on April 2 with Robson and Crane.

The Olympic has been closed all the week, but opened on Monday night (26th) with Adams' Humpty Dumpty co.

Not the least of the attractions the past week has been the first appearance in our city of Lillian Spencer at the Academy of Music, in The Creole; or, Article 47. Large audiences have been the rule, and the young actress has been received with marked appreciation. Her performance of Cora is one full of fine intelligence and displays emotional talent of an exceptionally high order. It is to be regretted that actresses having this talent almost invariably have a morally bad character to depict. It is impossible to find emotion fit for dramatic treatment in a pure atmosphere, or must we seek for it only among the vicious, is a question that requires an answer. We hope to see Miss Spencer again under more favorable circumstances, as the lady has been a severe sufferer from a bronchial trouble the past the past week, which made her appearance on the stage at all one of great danger. This week George S. Knight and wife in Baron Rudolph.

At the Lyceum Leavitt's All-Star co. have had packed houses. This week, Pastor and Leavitt's comb.

Items: John Rogers was in town one day last week.—Horace McVicker, manager of Haverly's Theatre, will take McCaull's opera troupe on the road for a short season.—Harry Hamlin, of the Grand Opera House, is still in New York. He reports some splendid attractions engaged for next season.—R. C. Mitchell, formerly ticket-taker of the Grand, has been elevated to the position of ticket-seller, and no one doubts that he will be as good a man for the place as there is in the city.—Barton Opera Co., Boston Ideals, and Fay Templeton are all booked for early dates here.—McAndrews, the famous Watermelon Man, has a variety co. of his own, and they are to be at the Lyceum soon.—Phil Simmonds has resigned the position of business manager of Friend and Foe, and Dave Peyser succeeds him.—Manager Shelby, of the Academy, says he has more requests for return dates than he can accommodate. The fact that a first-class attraction can play to as much, if not more, money at this house than they would down town, is getting to be known by managers of stars who would have gone into spasms if asked to play there a year ago. But the Academy manager has the whip-hand now.

BROOKLYN.

Monte Cristo was transferred from Booth's Theatre, New York, to the Grand Opera House, on Monday night, with all its scenery, mechanism and effects, thanks to the enterprise of managers Knowles and Morris, and proved to be a most attractive spectacle. On Monday night the house was jammed, although it is the largest in Brooklyn. The attendance has been equally as large thus far in the week. The drama was presented by a very powerful co., essentially the same as presented it in New York, with the exception of Katherine Rogers, whose place was filled by Annie Graham. Of course the prominent feature was James O'Neill, who gave a well-rounded, symmetrical rendition of the character of Count de Monte Cristo. Harry Lee's Noirtier was capitally acted throughout, showing traces of careful study. Villefort, by Gerald Eyre, was scarcely villainous enough, and the same may be said of E. A. McDowell's Fernande. J. W. Thompson, as Danglars, was very mechanical, and failed to bring out the strong points of the character. J. W. Shannon, as Caderousse, was, as he always is, careful and painstaking, and gave a delightful portrayal of the jolly innkeeper. Annie Graham's Mercedes was a weak performance, lacking emotional power, while Lillian Lewis as Mlle. Danglars was a still weaker performance in every way. Next week, J. Z. Little's comb.

At the Park Boucicault's stirring drama, The Long Strike, has succeeded in drawing a large audience every night. The play has been seen before in Brooklyn, but never with an ensemble like the present. The scenery is new, the appointments elegant and the mechanical effects ingenious. E. L. Tilton gave a manly impersonation of Noah Learoyd, and the old Brooklyn favorite, Ed Lamb, was immense as the sailor, Johnny Reilly. J. H. Stoddard played his old part, Moneypenny, and gave it with all the old-time unction. Sara Jewett gave an artistic rendition of Jane Learoyd. Mabel Leonard made a charming Betsy, and the rest of the characters were in capable hands. Next week Maggie Mitchell.

The ever-popular Emmet commenced an engagement at Haverly's on Monday, and has played to a very good business. Emmet is not the singer he was a few years ago; but his popularity is as great as ever. The co. is mediocre. Manager McConnell is well pleased with the receipts thus far, and says that sales for the rest of the week indicate good-sized audiences. Next week The Professor.

Hyde and Behman presented a very attractive olio this week at their cozy little theatre, which is too small to hold all who desire to attend. The co. is the best that has shown here this season.

Items: Patti appears at the Academy in Traviata on Thursday night.—Nilsson had a good-sized house on Monday night.—Thatcher, Primrose and West's Minstrels made a decided hit last week at Hyde and Behman's.—John McCullough will play at the Grand in April.—On dit, that Manager McConnell is negotiating for a brown stone front on the Hill. No flowers requested.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): W. H. Gillette, as the Professor, is drawing crowded houses this week. The play is well mounted, and the scenery is of unusual excellence. John McCullough appears next week, and from the advance sales already made it is fair to presume that standing room only will be allotted to the late comers.

Lee Avenue Academy of Music (Berger and Price, managers): The Maid of Arran, with Agnes Hallock and Louis F. Baum in the leading roles, is doing very good business here this week. Extra matinee was given Easter Monday, and a good house was the result.

Broadway Theatre (Charles S. Gray, manager): The usual variety bill is presented this week.

ALABAMA.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): Charles E. Ford's Comic Opera co. in Iolanthe to large audience 19th and in Merry War War to small but appreciative audience 21st. Haverly's Consolidated Mastodon Minstrels to crowded house.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Haverly's Mastodon Minstrels 19th to a large audience. Ford's Opera co. 22d, 23d and 24th to very good business considering Holy week.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Ford's Opera co. made a return visit, 20th presenting Iolanthe. Large and appreciative audience.

CALIFORNIA.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): The Madison Square Theatre co., in Young Mrs. Winthrop, 15th, 16th and 17th, opened to a large house. Too much cannot be said in praise of this excellent troupe of artists. Y. M. W. is without doubt the best society drama at present on the stage. Its language is pure and chaste, and the lesson intended to be brought to neglectful husbands and wives a good one. The company is above adverse criticism, each and every member deserving great praise.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Minnie Maddern opened 19th to a full house. She plays here for one week, and has excellent prospect for good houses.

Palace Theatre (Ed Chase, manager): Business good; no arrivals or departures.

Items: Baker and Farron open at the Tabor on the 27th, for week.—Minnie Palmer closed here Wednesday night. She only played three nights instead of a week, as intended.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Closed. A complimentary benefit will be given to the manager by his many friends, 26th.

Foster's Zoo (Ned Foster, manager): No change in people for week of 19th; business good.

Items: M. Goldsmith will open his new vaudeville theatre about the 1st of April, with Harry P. Keily as manager.—Minnie Palmer played the Leadville circuit, but left the main point, Leadville, out—on account of the altitude, it is claimed.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Collier's Lights o' London co., No. 1, has played here every night past week, opening 19th, to business increasing with each performance. The mechanical effects were excellent, and the co. capable in every respect. So long an engagement, and that, too, during Easter week, is certainly an innovation; but receipts being over $3,000, according to their treasurer, it might be repeated. The Barlow, Wilson and co. Minstrels 29th, and Lillian Billings, in Only a Farmer's Daughter, 30th and 31st.

Grand Opera House (Clark Peck, proprietor): The Fifth Avenue co. have been here many times this season, presenting standard plays, and are always well received. Their two performonces of East Lynne, 23d, drew good sized audiences and gave excellent satisfaction. Leavitt's Giganteans, 31st.

New Haven Opera House (Palmer and Ulmer, lessees): The American Theatre co., still under Press Eldridge's care, occupied the stage here throughout the week. Audiences have been larger, and so have expenses; so after giving one farewell performance 26th, the following co. will tour New England: Press Eldridge, J. L. Hynes, Mina Bach, Charles Leslie, W. H. Johnston, Frank Thomas, Lon Sanford, John Phelps, William Wilson, William Morquetta. They will also carry band and orchestra. A local co. will give Mons. Alphonse, under Ada Monks' direction, 30th.

Items: T. H. Glenny, while playing Seth Preene, 23d, fell about fifteen feet through a trap, and was painfully but not seriously injured. He has since been confined to his hotel. W. A. Rouse took his place in the cast.—The American Theatre co. gave a benefit for the striking wire-drawers, 23d, and cleared over $200.—If benefits for Actors' Fund are given here April 12, the following cos. will appear: At Carll's, Margaret Mather; New Haven Opera House, Mme. Janauschek; at the Grand, Harry Miner's Comedy Four. Ada Gray for the first time, 13th and 14th.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Only a Farmer's Daughter, 21st; entertainment good, slim house. Barlow-Wilson's Minstrels to a large and delighted audience 24th.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, manager): C. R. Gardiner's Only a Farmer's Daughter co. gave a fine performance to small house 13th. M. B. Leavitt's Gigantean Minstrels April 2. Summer Boarders 16th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Barlow-Wilson's Minstrels, 21st, played to a large and well-pleased audience. The first part was very prettily set, and the singing good. In the olio Milt. G. Barlow, The Four Aces, Schoolcraft and Coes, and the Clipper Quartette earned well-deserved applause. The event of the week was Dion Boucicault in his new comedy Vice Versa, 22d; the support was excellent, and included Sadie Martinot, Ben Maginley, and other well-known celebrities, who played to a large house and gave great satisfaction.—Only a Farmer's Daughter, 23d and 24th, played to rather light business but gave good satisfaction.

American Theatre (W. S. Ross, manager): Business has fell off a little the past week, as it has at all houses. Co. was fair. Departures: Joe and Annie Burgess and Baker and Gardner to New York; Ophelia Starr to Boston. Henry G. Clark joins Press Eldridge comb. Week of the 26th opened with a very large house; Williams' Manchester and Jennings Specialty co. began a week's engagement.

DELAWARE.

WILMINGTON.

Grand Opera House (Jesse Baylis, manager): Lent being over, amusements will now boom again. Booked: Ellis Family, 29th; John T. Raymond, 31st; Lights o' London, April 2, 3 and 4; Rice's Iolanthe, 5th; Webber Quartette, 10th; Milton Nobles, 11th; Catherine Lewis, 13th and 14th.

Gem Theatre (Lillie Landis, manager): Variety business to very large houses. Change of bill weekly.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Holy week has caused light business at the theatres. Lights o' London would have drawn much better at any other time. It was finely mounted and played. John McCullough this week in Virginius, Richelieu, Julius Cæsar, Ingomar. John T. Raymond April 2.

Ford's Opera House (John T. Ford, manager): Carrie Swain in Mab, the Miner's Daughter, to light business after the first night. Of all the awful plays! The tragic parts were the funniest. Rice and Collier's Iolanthe this week. The Smugglers April 2, 3 and 4.

Theatre Comique (T. E. Snelbaker, manager):

This week, Hyde and Behman's comb. Next week, Harry Miner's Comedy Four.

Items: Marcus Mayer has been in the city arranging for the Nilsson concert at Lincoln Hall, 29th.—Manager T. E. Snelbaker and Sam Swain are going to take a trip upon the "briny" soon, in a sailing vessel, to be gone about six weeks.—I hear that Robert L. Downing has been spending the last week in the city, but I have not seen him. It is said that he goes with Joe Jefferson next season. Glad to hear it. He needs lighter business for awhile.—John McCullough has been in the city for several days. Although not entirely well, he is much better.—Albert Riddle, of Lawrence Barrett's co. spent last week with his family.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): Milton Nobles began the week with Interviews, 19th; Phoenix, 20th; Man of the People, 21st. Unprofitable business. Haverly's Mastodon Minstrels, 23d and 24th, with matinee to crowded houses. Hess Acme Opera co. April 5, 6 and 7.

Item: E. A. Angier, as attorney for Hugh Angier, threatened to attach the property of Haverly's Minstrels for alleged breach of contract by J. H. Haverly three years ago, when, as it is stated, Mr. Haverly engaged Mr. Angier as a tenor for his opera co. for one year at $1,600, and subsequently, before the time of service was to begin, wrote him that he would not need him. Mr. Gulick wired Mr. H. and awaits his reply. The movements of the troupe will not be delayed by this action, as it went to Macon, Ga., after playing here.

ROME.

Nevin Opera House (M. A. Nevin, manager): Haverly's Mastodon Minstrels, 22d, to crowded house. McAuley, 29th and 30th, in The Jerseyman and Messenger from Jarvis Section. Advance sale very large.

COLUMBUS.

Springer's Opera House (George J. Burrus, manager): General Tom Thumb, 19th and 20th, to the largest houses of the season.

ILLINOIS.

ROCKFORD.

New Opera House (J. P. Norman, manager): Rentfrau's Jolly Pathfinders, 20th. Rather poor performance. Smith and Leopold's musical specialties were the only good feature. Jeffreys Lewis in La Belle Russe, 30th.

JACKSONVILLE.

Strawn's Opera House (F. C. Taylor, manager): Barry and Fay in Muldoon's Picnic, came 20th, to a crowded house, giving an excellent performance and keeping the large audience in a roar of laughter from beginning to end.

Items: Elvina Crox, of Philadelphia, joined the Barry and Fay party at Quincy, Ill., on the 19th.—Mr. and Mrs. Charles Barton left the Barry and Fay comb., 24th.—Barney McAuley in Messenger from Jarvis Section, April 7.

MOLINE.

Wagner's Opera House (W. F. Craine, manager): Atkinson's Jollities, in the Electric Spark, 19th, the second time this season, to crowded house first, but only a fair house the second time.

JOLIET.

Opera House (E. S. Barney, manager): Ranch 10 was greeted with a very good audience 17th. Barry and Fay, in Muldoon's Picnic, to a large and well-pleased audience, 22d. Howorth's Hibernica is booked for 31st. Adams' Humpty Dumpty April 2.

Item: Manager Barney has severed his connection with a Joliet daily paper, and will devote his entire attention to the booking of first-class attractions in the future.

PEORIA.

Grand Opera House (J. B. Barnes, manager). Fay Templeton and her excellent co. played to large and well-pleased audiences, 16th and 17th. This is her second appearance here this season. Barry and Fay, in Irish Aristocracy, 23d and 24th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Local talent rendered the play of Robert Emmett, 17th, to a large audience. Howorth's Hibernica showed 19th to a light house. Gus Williams, in One of the Finest, came 22d to a large business. Geistinger Opera co. appears 23d, in Trompette; Squatter Sovereignty co. comes 26th, and is followed 29th by The Devil's Auction; 31st, by Rhea; April 6, Barney McAuley; 7th, George H. Adams' Pantomime co., and 9th, by Barry and Fay, in Irish Aristocracy.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Mr. and Mrs. George S. Knight, 19th, to only fair-sized audience, but all felt well repaid for attending. Gus Williams as One of the Finest to a very good house, 21st.

Items: M. W. Tobin, business agent of Barry and Fay, was in the city 19th.—Mrs. George S. Knight was quite lame on her appearance here.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Barry and Fay's Irish Aristocracy, 19th, to good house. The co. is a strong one in their special business, and rendered the rollicking Irish comedy in fine style. The Geistinger Opera co. held the boards 21st and 22d, in Boccaccio and Trompette to satisfactory and critical audiences. The co. is composed of excellent artists and well-drilled chorus, and from the frequent bursts of applause it may be said that they gave universal satisfaction to those in attendance.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): George H. Adams and a very good co. in Humpty Dumpty, somewhat revised, came 19th, to good business. Rhea, looked for 23d: failed to appear or send reason. The Emma Abbott co. will appear in La Sonnambula and Iolanthe, 30th and 31st. Harry Webber comes April 2 and 3. Ford's Comic Opera co. in Iolanthe, 5th. Atkinson's Jollities, 7th. Whiteley's Ida Lewis co., 9th, one week.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Atkinson's Jollities done good business 22d; audience very enthusiastic; have asked for return date in April. Slayton's Jubilees 24th.

Item: Entertainments are getting scarce with us; instead of limiting to one per week, we are "getting left" on about two per month.

BURLINGTON.

Grand Opera House (George A. Duncan, manager): The Geistinger Opera co. appeared 19th and 20th in Trompette, Fatinitza, and at matinee Boccaccio to packed houses, the audiences comprising all the musical and music-loving people of the city. The German element especially turned out in full force. Trompette failed to satisfy the large audience that listened to it, but the other operas were admirably rendered and gave great delight. Miss Geistinger was received with great enthusiasm at each appearance, and was presented with several very handsome floral tributes. Miss Seebold, the leading soprano of the co., made an excellent impression; her singing was greatly admired and elicited frequent recalls. The Geistinger co. is by all odds the strongest and best drilled opera troupe that Burlington has ever been favored with. Emma Abbott and co. come 28th, Lawrence Barrett April 3, Geo. H. Adams H. D. co. 5th.

MUSCATINE.

Olds' Opera House (L. W. Olds, manager): Atkinson's Jollities, 20th, to a crowded house. The co. is fine, Frank Daniels in particular.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Mestayer's Tourists in a Pullman Palace Car to a fair house 15th. A large house is sold for the first appearance of Mlle. Rhea in this city, 26th, in An Unequal Match. Emma Abbott will give the opera of Iolanthe 29th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Atkinson's Jollities appeared before a well-filled house, 16th, it being the fourth time they have presented their Electric Doll to a Keokuk audience. They certainly have two very clever artists in Frank Daniels and Jennie Yeamans, who work hard to please. Mestayer's Tourists fill out the week, 22d and 23d, in Pullman Palace Car. Robson and Crane 30th.

Items: Mr. Pratt and Mr. Wheeler, of the Abbott Opera co., were in the city Tuesday of this week looking after the company's interest. I understand Herbert Hall Winslow, of this city, author of Desperate Straits, is writing a play for Bertha Welby.—Manager D. L. Hughes has made an arrangement whereby he announces the attractions of the Keokuk Opera House in the papers of our neighboring towns, Warsaw and Carthage, which is a very good idea, as it adds considerable to the attendance.

INDIANA.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): The house was closed the fore part of the week. Thursday night Roland Reed opened in Cheek, a play of little merit. Mr. Reed has considerable talent, but is not a very brilliant star. A position in a good specialty co. would be more in his line. Geistinger is announced for the first half of the coming week. The repertoire embraces Boccaccio, Mardi Gras, Fatinitza and Parisian Life—all of which will be a treat for the German population. Sol Smith Russell 29th, 30th and 31st.

Park Theatre (J. B. and G. Dickson, proprietors): The spectacular extravaganza, Devil's Auction, will be at this house Monday and Tuesday nights of this week.

English's Opera House (Will E. English, proprietor): Closed until Thursday night, when Charlotte Thompson appeared in East Lynne. Miss Multon and Jane Eyre followed. Business was quite good. The Black Crook will hold the boards the first of this week, after which Lotta in Zip, Bob, Musette and Little Detective.

Zoo Theatre (W. C. Gilmore, proprietor): Castle's Celebrities have drawn crowded houses during the past week. The co. is unusually good and deserves success. The bill this week includes St. Felix Sisters, Neil Smith, Memphis Students, Mayon and Corey, M. E. Nibbe, Randall and Woodson, Gus Garholdt, Murphy and Bradly, with A Slippery Day as the concluding sketch.

Items: Frank N. Scott is reorganizing his Jubilee Singers and will thoroughly train them preparatory to taking them on the road next season.—George June, business manager for Black Crook, is at home this week.—Blanche Vaughn joined Roland Reed here to play the part of Nell in Cheek. Alice Hastings will retire from the same co., Agnes Herndon taking her place.—Austin W. Morris, whose home is in this city, was here last week in advance of Charlotte Thompson.—George Dickson spent last week in wicked Cincinnati, leaving his able lieutenant, J. V. Cook, in charge here.

KOKOMO.

Opera House (H. E. Henderson, manager): Charlotte Thompson appeared, 21st, in the new Jean Eyre to good business. Mr. and Mrs. George S. Knight appear, 23d, in Baron Rudolph. Madison Square co. in Hazel Kirke, April 11. Sol Smith Russell in Edgewood Folks, 16th.

FORT WAYNE.

Academy of Music (John Scott, manager): Gus Williams in One of the Finest, 19th, to a good house, pleasing all, though not so strong a play as the German Senator, the support, which was first-class, give it a go. Manager Rickaby closes his connection with Williams, at Boston, May 8. Mr. Rickaby informs me he will manage a New York theatre next season. Jay Rial's Uncle Tom Party 31st; Geistinger Opera co., in Boccaccio April 7.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Charlotte Thompson presented the New Jane Eyre before a small audience 19th. Mr. and Mrs. George S. Knight, in Baron Rudolph, 20th; fair business. Mme. Geistinger, 29th; Devil's Auction, 30th.

Item: F. B. Colwell, who arrived here about two weeks ago to manage the Atlantic Theatre, was locked up in jail this week for non-payment of salaries.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Rial's Uncle Tom's Cabin drew a very nice house, 19th. The co. is undoubtedly the best ever seen here in the play. Roland Reed in Cheek came 21st; large house; best of satisfaction. The co. is above the average. Alice Oates is here to-night (24th) in The Mascotte; light business. Harry Meredith, in Ranch 10, April 2 and 3.

Phillips Opera House (E. H. Shute, manager): Harry Miner's Comedy Four is here to-night (24th), to light business. Carrie Swain, 31st.

KANSAS.

FORT SCOTT.

Davidson's Opera House (W. W. Patterson, manager): This house closed entire week. Booked: Kiralfys' Black Crook 31st. A Madison Square co. in Hazel Kirke April 3; Charles A. Gardner in Karl 10th.

LAWRENCE.

Bowersock Opera House (W. F. March, treasurer): Charles A. Gardner in Karl 22d to poor business. Patti Rosa was a redeeming featured and created a favorable impression. Emma Abbott is coming 24th, giving a matinee and evening performance. The advance sale for Abbott is the largest ever known in our city up to date, only fifty tickets remaining unsold in the entire house. Barney McAuley 29th; Mestayer's Tourists April 6; Hazel Kirke 12.

ATCHISON.

Corinthian Hall (Thomas Mulvihill, manager): Haverly's Squatter Sovereignty co. appeared 15th to a large and enthusiastic audience. Haverly has a good troupe and orchestra. Emma Abbott co. appeared 16th in Martha. The performance was not satisfactory, owing to the cutting of the opera and the non-appearance of Castle and Annandale. Charles A. Gardner, in Karl, appeared 20th to a fair and delighted audience. His orchestra is first-class. Patti Rosa came in for a large share of applause.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Baker and Farron came 17th in Chris and Lena. The entertainment was satisfactory, but attendance light.

Grand Opera House (Wood and Updegraff, managers): Wilberforce Colored Concert co. 21st. Emma Abbott in Iolanthe 22d. This was the first production of the opera in our city and it was greeted by a big house. Abbott has always been a favorite with our people and always has good business.

KENTUCKY.

PADUCAH.

St. Clair Hall (Lumdin and Clark, managers): Julia A. Hunt in Florinel, met with a most enthusiastic reception, 16th and 17th. She is decidedly Paducah's favorite, and will meet with a hearty welcome whenever she comes again.

Broadway Opera House: The boom at this place is due to the energetic manager, Frank McKnight, who may be congratulated. Only first-class artists are employed, and the house is nightly filled with lovers of first-class variety shows.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Theatricals have been dull, this house being closed after three performances of Esmeralda. Kiralfys' Black Venus opened 26th to a well-filled house.

MASSACHUSETTS.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): There has been a good business past week, and a promise of a continuance during coming month. Dion Boucicault, to big house, 17th, but gave much disappointment by poor support. Charles Wyndham and his excellent co. in Brighton, 21st. It is safe to say no co. ever gave more general satisfaction here. Buffalo Bill and his uncivilized Indians to a crowded house, 23d. Coming: Only a Farmer's Daughter, 29th; Rentz-Santley co., 30th; Joseph Murphy, April 3; Den Thompson, 4th; Margaret Mather, 6th.

Items: Buffalo Bill's so-called Indians got in too much fire-water after their performance, and tried to clean out the hotel where they were. They drove the proprietor and Buffalo Bill into a corner, and the police had to be called in.—A contract has just been made by the directors of the Theatre to reseat the lower auditorium with new chairs, and during the Summer extensive changes will be made that will much imdrove the house.—Iolanthe is to be given at Mechanics Hall, 28th and 29th, with a strong cast. There will be an orchestra of twenty-five pieces, a band of fifteen, chorus of forty, and are all well rehearsed under the direction of Mr. Scanlon, of the Bijou, Boston.—Harry La Rose, a Worcester boy, formerly with Van Amburg, had a benefit at Horticultural Hall, 27th. He goes to California next month.

FALL RIVER.

Academy of Music (George Hackett, manager): This being a strong Catholic city, Lent makes theatrical business poor. However, out of twenty attractions, only three have had small houses, five fair and the remainder large. Mary Anderson drew the largest of the season. Passion week, Manager Hackett wisely booked but one attraction, giving us Lizzie May Ulmer, for the third time this season in '49, 20th and 21st. Business small. As this co. is a favorite of mine, I crave a word of praise for some of the members. Lizzie May Ulmer as Carrots, was all that could be asked for, and I doubt if Kitty Blanchard can surpass her. George T. Ulmer gave an even interpretation of old '49, and D. R. Young the same of Arthur Dennison. H. W. Mitchell's Old Ned, and Herbert Jones' Colonel James were excellent, which is more than I can say of R. A. Fisher's Tom Bradshaw. The applause that was given E. E. Grandin in the role of Solomon Kane, puts me in doubt as to whether it was given "the General by courtesy" or in proof of his being as "dry as a powder-horn."

Items: John A. Stevens, who played here 17th, and had his receipts attached for $300 by the U. S. Plate-Glass Co., who held an insurance of $173 on the window which one of his co. broke, has compromised with the insurance company by paying $58.—Charlie Potter, of Brockton, and ex-usher at the Academy, will take the part of the Down-East Yank in The Volunteer. He also takes part with the Murray Dramatic co., at Brockton, April 5.—Charlie King, of Boston, has leased the Opera House for three months, and will open it April 1 as a Dime Museum, giving also a stage performance.—McKee Rankin will not play '49 next season, giving the Palmer-Ulmer co. the right to it.—Lizzie May Ulmer will make a fourth tour this season through New England in the latter part of April.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): The only attraction we had this week was the Jesse James comb., which pleased a large audience, 22d; receipts, $475. Esmeralda, 29th; Kerry Gow, April 4, followed by Barlow-Wilson's Minstrels.

Music Hall (Simons and Emery, lessees): Charles Fostelle, 29th; Lights o' London, April 2, 3 and 4.

NEW BEDFORD.

Opera House (Walter Clifford, managers): John A. Stevens played Passion's Slave, 19th, to a fair audience. The scenic effects were unusually elaborate, and the support good. Mr. Stevens' fine rendition of the character of Manuel de Voe elicited much applause and a call before the curtain. The play, however, is not as strong as his Unknown. Denman Thompson, 21st, as Joshua Whitcomb, to a very large house, despite Holy Thursday. The support was excellent throughout. Janauschek, April 5; Boston Museum co., in Marble Heart, 13th; Bartholomew's Equine Paradox, 30th, week.

Items: Strong efforts are being made to secure the appearance here of Margaret Mather, now on the Eastern circuit.—Numerous inquiries are being made as to the possibility of securing the Boston Ideal Opera co. for another performance of Fatinitza. It is believed that, after the lack of appreciation on their recent visit, the manager, Miss Ober, could not be prevailed upon to make another date here unless some guarantee was made as to attendance.—Horace Swift, one of the advance men of Anthony and Ellis' Uncle Tom's Cabin co., who has been sick in a Nebraska Hospital with inflammatory rheumatism, has arrived home.

LYNN.

Music Hall (J. F. Rock, manager): Jesse James comb. 21st; fair house. Buffalo Bill, in 20 Days, 24th, to top-heavy house.

Coliseum: John A. Stevens, in Unknown and Passion's Slave, 23d and 24th, to immense houses. The co. deserve much credit for the able manner in which the two plays were presented, as the Coliseum is unsuited in every particular for theatrical performances.

Items: Lizzie Fletcher, who was with the unfortunate Shannon and Lamb party, and later on with Baker and Farron, is at home in this city.—Nellie Carleton, late of My Partner co. No. 2, is stopping in this city.—A. C. Colburn, of the Rooms to Rent party, is at home.—W. J. Lanergan, manager of the Lawrence Opera House, was in town 23d, negotiating for the production of John Howard Payne's Therese; or, The Orphan of Geneva in this city.—The stage hands at Music Hall will have a benefit April 9, on which occasion the Corinne Merriemakers will appear.

WALTHAM.

Music Hall (R. B. Foster, manager): Barlow-Wilson Minstrels, 19th, appeared before a large audience, who were much disappointed at the non-appearance of George Wilson, who was sick. Madison Square co., in Esmeralda, 24th, to fair business. Co. excellent.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Pat Rooney's New York comb. came 21st, to small house, but gave a very interesting performance. Particularly interesting were the bicycle act of the Stirk Family and little Katie Rooney in imitation of the great Patricius, her pa. Madison Square Theatre co., under C. A. Haslam, gave Esmeralda to tremendous house 22d, and gave unbounded satisfaction.

BROCKTON.

Opera House (H. L. Bryant, manager): The Jesse Jame co. appeared in a border drama, entitled Jesse James, the Bandit King, with James Wallick in the title role, to a good house, and gave a very satisfactory performance 17th. Fred Lyons, in his songs and banjo accompaniments, was remarkably good. Madison Square Theatre co., in Esmeralda, with R. F. McClannin and Rillie Deaves in the leading roles, were greeted by a large and fashionable audience 19th. A co. of twenty-five local artists gave a very good variety entertainment 20th. Among those who are worthy of especial notice are Frank M. Buckley and Master Milo Burke. Denman Thompson, April 2d; Murray Dramatic co., 5th; Professor Bartholomew's Equine Paradox, for a week, commencing 9th.

Item: Jerry Lynch, a member of Martland's Band in this city, leaves next week to join Adam Forepaugh's Circus.—There is a remarkably large sale of seats for the Wilbur Opera co's performance of Olivette, and they will probably have one of the largest houses of the season.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Barlow-Wilson Minstrels, to a large house, 20th. Some of the old-time favorites in this co. were well received. The Buffalo Bill comb., with the trained donkey and real Indians, played to a packed house, 22d. Jule Keene played the part of the Dutchman excellently and afforded plenty of fun.

TAUNTON.

Music Hall (A. B. White, proprietor): The Palmer and Ulmer co., in '49, 19th, to a good house, giving a pleasing performance. Especial mention may be made of the Carrots of Lizzie May Ulmer, and the '49er of G. T. Ulmer. John A. Stevens, in Passion's Slave, 21st, to a fair house. Denman Thompson as Joshua Whitcomb, 22d, to a fair audience.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Charles Fostelle as Mrs. Partington 22d and 23d, but owing to Holy week the audiences were small. Those who were present laughed over the escapades of poor Ike and Mrs. P., and seemed satisfied. The Ideals have been here and gave Pinafore, The Musketeers and Chimes of Normandy, to big houses. The financial success of the piece was flattering to the management.

Items; Margaret Mather in Leah, Romeo and Juliet and As You Like It next week.—Harry Whitney, of Manager Harris' staff, was entertained by the boys while here.—Manager Hill's advertising for Mather goes ahead of anything ever seen here.—The Troubadours and one of Leavitt's attractions are coming this way.—Camilla Urso is due here 29th.—Manager Curtis is in New York.

BANGOR.

Opera House (F. A. Owen, manager): Margaret Mathea appears in Romeo ann Juliet 30th. Appearances indicate the largest house of the season. A Madison Square co. in Esmeralda, 11th, 12th.

Item: Frank Prescott, advance for Manager Hill, has been in town.

MARYLAND.

FREDERICK.

City Hall (Hiram Bartgis, manager): Cushman and Leon's Minstrels, 21st. Excellent entertainment to poor house.

MISSOURI.

SEDALIA.

Smith's Opera House (C. W. Lyon, manager): John Dillon, with the George W. Walters Comedy co, was here 19th, to good business. Dillon was very good, but his support was poor. Mestayer's Tourists, April 2; Madison Square Hazel Kirke, 4th.

MICHIGAN.

DETROIT.

Dr. C. B. Bishop presented Strictly Business at the Detroit the first three nights of last week. The piece was well received. Business, though not as good as it might have been, was very gratifying. Davene's Allied Attractions filled in the remainder of the week to fair business. The entire show was good, M'lle Lotta scoring a decided hit for her daring intrepidity. Ranch 10 this week.

Maffit and Bartholomew, at Whitney's the fore part of last week, gave what they designate a pantomime. It was fortunate for the audiences that they did name it for no one could tell what it was. Business deplorably bad. Maggie Mitchell played the latter part of the week to better houses. Fay Templeton Opera co. will make their second appearance this season for four nights, beginning 26th. The house will be closed the remaining two nights.

Leavitt and Pastor's comb. played to good business at White's Park Theatre. Quilter and Goldrich, in ordinary conversation, were the best feature of the show. Oliver Doud Byron, week of 26th; Frank Frayne, April 2.

Items: Charles A. Shaw, the genial manager of the Detroit, will have a benefit on April 25, when Jeffreys Lewis and J. N. Gotthold will play La Belle Russe.—Gus Brand, of the Leavitt and Pastor co., has closed a contract with J. R. Rogers to replace Graham in My Sweetheart, joining at Washington April 9. W. H. Power has been in town all week.—J. R. Rogers was here 22d.

ADRIAN.

Adrian Opera House (Charles Humphrey, manager): Davene's Allied Attractions, 21st; fair business. The comb. contains good talent, and gave good satisfaction. Return of Hazel Kirke, 30th.

JACKSON.

Hibbard's Opera House (C. J. Whitney, manager): Maggie Mitchell, in Little Savage (the latest addition to her repertoire), to $732.50. Maggie kicks and scampers as of yore; is getting fat and losing her voice. Her support is good; but Little Savage is worse than Little Barefoot. Fay Templeton, with a fair co., 21st, in Olivette, to a very good house. Fay can act better than she can sing, and she knows it; hence cannot afford to have better singers associated with her. Alice Vane, as the Countess, did not do herself justice, because she did not wish to overshadow Fay. Ed Morris' Coquelicot was really good. The chorus was shapely, but musically, weak.

Items: Amusement business has been extremely good during the last five weeks of Lent, no entertainment drawing less than $427.—John J. Henry, agent for the Chanfraus, passed a few hours with us last Wednesday.—Fred Berger, Sol Smith Russell's manager, left for Sandusky on Monday last, where Edgewood Folks open Easter Monday.—For first-class prudery our evening daily takes several loaves of bread. Evidently Truthful James was shocked while visiting Olivette Wednesday last. Our morning luminary did not commit itself at all on the performance.—Maggie Mitchell will not play Little Savage next season at one-night stands, where audiences have seen it this year.—Alice Vane will star next year under the guidance of an Eastern manager.—William J. Duffy, treasurer Templeton Opera co., seems to be a fixture, having held the position several years.—The orchestra at the Opera House has improved considerably; and now, thank Heaven, one can sit still between acts.—H. L. Cleveland, agent for Templeton, passed several hours here with his manager on Wednesday.—The departure of Willie Warmington, treasurer of Sol Smith Russell's co., will cause several young ladies to lose some sleep. William is a great favorite at home. Something must snap, or Will's reputation is lost.—Martin Hanley's Squatter Sovereignty is due here April 2; Tom Keene, 6th; the Chanfraus, 7th, and Oliver Doud Byron, March 30.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Kiralfys' Black Crook co. played to good business 19th, 20th and 21st, and gave the best of satisfaction. Harrigan and Hart's Squatter Sovereignty, 31st; Thomas W. Keene, April 3; Jeffreys Lewis, in La Belle Russe, 4th and 5th.

Redmond's Grand (E. P. Thayer, manager): C. B. Bishop, in Strictly Business, 23d and 24th, to houses that would have been larger had it not been for Holy week. Co. and play gave good satisfaction. Mr. and Mrs. F. S. Chanfrau, 30th and 31st; Lotta, April 4; Whiteley's Hidden Hand co., 11th; Duprez and Benedict's Minstrels, Frederick Warde, Esmeralda, and Baker and Farron follow.

BIG RAPIDS.

Opera House (T. W. Adams, manager): Hazel Kirke was presented for the second time this Winter, 19th, to a large and well-pleased audience. Whiteley's Hidden Hand co., 21st; full house. Nera Vernon, with her cheerful and spirited manners as Archie, the Newsboy, and Capitola LeNoir, was a great success. Dick Oglesby, as Wool, and George Marion in his specialties, kept the audience in constant merriment.

LANSING.

Buck's Opera House (M. J. Buck, manager); Kiralfys' Black Crook co. gave fine performance, 17th; receipts, $362.50. Whiteley's Hidden Hand co. played to good business, 22d. In leaving the stage during the second act, Nera Vernon, who plays Capitola, fell down a flight of stairs and was quite severely injured. The situation was explained to the audience, who quietly kept their seats until the lady had recovered from the shock somewhat, and was enabled to go on with the piece. When she again appeared she was liberally applauded for her "sand."

KALAMAZOO.

Academy of Music (Ben. A. Bush, manager): Fay Templeton Opera co., 19th, in Olivette; fair business. Kiralfy Brothers' Black Crook, 23d; best house of the season. Jeffreys Lewis, in La Belle Russe, April 2.

Opera House (F. H. Chase, manager): Gorman's Muldoon's Picnic, 21st; fair business.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Whiteley's Hidden Hand, 20th; good business. Kiralfys' Black Crook co., 22d; largest and most delighted audience of the season, the receipts being in the neighborhood of $700. Manager Reynolds informs me that in all probability the Abbott Opera co. will be here April 9. T. W. Keene, 2d; Harry Meredith's Ranch 10, 13th; 21st, Havlin's Fogg's Ferry; May 7, Madison Square Esmeralda co., No. 1.

BAY CITY.

Westover's Opera House (John Buckley, manager): Maggie Mitchell played Fanchon to a $500 house, 19th. The Chanfraus were here Friday and Saturday nights, but failed to draw more than ordinary houses.

Items: Maggie Mitchell, as Fanchon, gave one of the best entertainments of the season. She was suffering from a severe cold, which affected her voice to such an extent that she had to stop several times; but her acting was as spirited and charming as usual.—Mr. and Mrs. Chanfrau played London Assurance Friday night; but it is evident that the play is beyond their capabilities. At the matinee Mrs. Chanfrau appeared in Bankrupt's Daughter, and attracted a great many of our ladies, who are great admirers of Henrietta.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Brothers, managers): Callender's Consolidated Minstrels played to packed houses, 16th and 17th, giving universal satisfaction. The co. is a large one and well deserved patronage received. House has been closed all this week. Atkinson's Jollities, 28th and 29th.

Pence Opera House (C. P. Spaulding, business manager): Secret Service and Woman's Devotion were put on the past week to fair business, with F. K. Wallace as leading man. Next week, James and Katie Edwards will assist the regular co. C. P. Spaulding is to be given a benefit 27th.

Item: The opening of the Grand promises to be a grand affair. The first two nights, Monday and Tuesday, will be devoted to the Mendelssohn concerts, assisted by Minnie Hauk, Baldwin, Litta, Maretsek and the Oberlin and Amherst Glee Clubs. Wednesday and Thursday, grand Italian opera will be given by the Litta-Hauk-Maretsek co. Friday and Saturday, the Chicago Church Choir co. will give light opera.

ST. PAUL.

Opera House (Charles Hains, manager): Mlle. Rhea closed a very satisfactory engagement of four performances, 17th. At the end of the third act, in The Adventuress, she was presented with a very handsome floral offering. House closed week of 19th. Atkinson's Jollities, 30th and 31st.

Wood's Opera House (Col. J. H. Wood, manager): Attraction week of 19th, George France and Ethel Earle, in drama, A Block Game, supported by Effie Johns and the regular co.; drew large houses entire week. Testimonial benefit to Col. J. H. Wood, Sunday evening, 26th.

Conley's Theatre (Edwin P. Hilton, manager): A good week's business. New arrivals: Ada Elliott and John T. Sherry.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Minnie Maddern gave three performances 16th and 17th, Foggs' Ferry twice and Wild Wave once. The business was excellent and Fogg's Ferry was well liked; but the latter play, whether on account of the cutting administered so that a train could be made, or because of the constant "guying" going on between members of the co., was rather a failure. An enormous audience gathered to hear Callender's Minstrels 19th, and all agreed that it was the best thing of the kind ever seen here.

NEVADA.

CARSON CITY.

Opera House (John T. Preddey, manager): Rice's Surprise Party, in Pop, 29th, and Young Mrs. Winthrop, 30th. Strong pressure on our amusement patrons; but both companies will be well patronized.

NEW HAMPSHIRE.

PORTSMOUTH.

A lull in the dramatic season for some weeks. Margaret Mather comes April 2, in Lady of Lyons. Madison Square Theatre co., 3d; Joseph Proctor, 6th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (Theall and Williams, managers): Barton Opera co., Iolanthe, 22d, 23d and 24th, to good business. For unexplained reasons, the billed principals did not appear 24th. Members of the chorus filled, or rather attempted to fill, their places.

TRENTON.

Taylor Opera House (John Taylor, manager): W. J. Florence, 19th, in Ticket-of-Leave Man, gave excellent satisfaction to a fair house. When the star gives us something new he may be able to draw a remunerative audience. Frank I. Frayne, 30th; Joseph J. Dowling, 31st; Collier's Lights o' London, April 5, 6 and 7; Harry Miner, 9th; Rice's Opera co., 10th; Rose Eytinge, 12th; Milton Nobles, 14th.

Grand Central Theatre (John Winter, manager): Business during past week has fallen off slightly. Announced: Kelly and O'Brien, Lottie Blanchard, Hamlin and Newell, Lulu Jansen and J. N. Russell.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Salsbury's Troubadours in Greenroom Fun came 19th for two nights. Receipts were good, and the entertainment offered was very amusing. The event of the week was the appearance of the Wyndham co. in Brighton 22d. An audience, excellent in quality and large in numbers, assembled to greet them, and it is safe to say that no organization of similar nature ever succeeded in capturing an Albany audience so quickly and so thoroughly. From the first appearance of the strangers until the final fall of the curtain, the interest and enjoyment of the auditors continued unabated; and seldom, if ever, has our city been favored with such excellent exponents of comedy as Charles Wyndham and his admirable co. proved themselves to be. Charles Wyndham, as the hero, Bob Sackett, seemed to lend to the most ludicrous situations of the play a dash and realism that robbed them of much of their improbability and exaggeration, and the supporting co., collectively and individually, ably seconded his efforts. The performance was marked by a refinement and appearance of general good breeding which unfortunately are often lacking in American cos.—a melancholy and unpleasant fact, but still true. Mary Anderson 26th, one week. Lester Wallack April 2, one week.

Music Hall (George E. Oliver, manager): The co. billed to present the Corsican Brothers, 21st and 22d, failed to put in an appearance. Elliott Barnes' Our Summer Boarders 30th and 31st.

Levantine Theatre (F. F. Levantine, manager): This house had a profitable week in the one just past, and offers extra attractions for Easter week.

Items: The Leland was closed on Tuesday, Friday and Saturday of last week.—Mrs. Leland is in New York.—Many regrets are heard that the Wyndham engagement was not of longer duration. A return engagement would result in a packed house.—Mary Anderson's engagement this week promises to be extremely successful, and Mrs. Leland is considered very fortunate in securing such an attraction for Easter week.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Baird's Minstrels did a good business 22d and 23d. The programme, though a varied one, was very enjoyable. Among the many pleasing features was the wonderful contortionist, Prince Pharaoh. The Midget Four, who did a fine jig. In this act the Whippler Brothers dance in excellent time while standing upon a small platform placed upon the heads of Wright and Heron. They received great applause. Taken in its entirety the show is a good one. Modjeska, 29th and 30th.

Grand Opera House (P. H. Lehnen, manager): The only attraction the past week was Oliver Doud Byron, who appeared 21st in Across the Continent, to an audience that packed the house. Mrs. Langtry, 30th and 31st.

Items: The sale of seats for the Langtry engagement opened 24th, with Ben Stern in the box. The rush for first choice has never been equaled in this city.—Bertha Welby was in town over Easter.

BUFFALO.

Academy of Music (Meech Brothers, managers): Only occupied 22d, 23d and 24th, when Oliver Doud Byron was the attraction. The upper tiers, his stronghold, were well filled. Considering the season, the engagement was very fair. Goodwin and Thorne's Black Flag co. opened to a good house, Easter Monday. Emmet, week of April 2; Corsican Brothers, 9th.

Wahle's Opera House (Emil Wahle, manager): Bertha Welby, in One Woman's Life, 22d, 23d and 24th, had very light audiences. She did not expect much better, and only regrets not having rested Passion week. The Arctic World Panorama came, 26th, to remain the week.

St. James Hall (Thomas Carr, manager): Duprez and Benedict's Minstrels, the last half of the week, had very good houses. Ex-President Diaz and his Mexican party attended Saturday evening's performance.

The Adelphi (Joe Lang, manager): Evans, Bryant and Hoey had a succession of large houses week of 19th. No opposition first half of the week. Castle's Celebrities appeared the 26th. The house, as usual, was well filled.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Duprez's Minstrels gave a second-rate performance to good business, 20th. Maude Granger, as the Planter's Wife, created a very favorable impression, 23d. Harry Lacy, as the Planter, was much liked. Co. good throughout. The attendance for Good Friday (with a blizzard thrown in) was large.

HARLEM.

Mount Morris Theatre (J. W. Hamilton, manager): Maude Granger and Harry Lacy opened 26th in The Planter's Wife. Miss Granger, as Edith Gray, the Planter's Wife, has infused new life into the play, which, under the lifeless acting of Charlotte Thompson, proved a dead failure. Without doubt Miss Granger is making this the greatest of the many artistic successes of her life. Of Harry Lacy as Albert Graham, the Planter, naught but high praise can be expressed. J. W. Summers acceptably filled the role of Arthur Blake. M. A. Kennedy as Harry Livingston, was very good. Charles Bowser rendered the character of Simon Sleeper in a manner that made him a favorite. Kate Hawthorne made a charming Dora. Lillian De Garmo, as Agnes Gordon, did some capital comedy. Miss Granger was called before the curtain several times. M. B. Curtis in Sam'l of Posen April 2.

Items: Ed Fletcher has resigned the treasurership of the Mount Morris, succeeded by Harry Clarke.—M. A. Kennedy, of the Planter's Wife co., missed his connections, and did not arrive in time for the first act Monday evening. His place was acceptably filled by J. G. Sherwood.—Maude Granger will hereafter be a prime favorite with Harlem theatre-goers.

WATERTOWN.

Washington Hall (Y. M. C. A., managers): Tony Denier's co., the last entertainment booked at the hall, played to a large house 20th, and gave excellent satisfaction. The receipts were nearly $300. With the exception of local performances, lectures and the like, this will probably be the last time the hall will be opened. Will we have another opera house? is a question I cannot answer yet.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Salsbury Troubadours appeared in Greenroom Fun to a very large audience 23d. The receipts were about $700. Modjeska as Rosalind in As You Like It to a large and cultured audience 24th; the receipts being $1,400. The co. is a strong one, and the audience appreciated it. In hose and doublet Modjeska is as graceful as a fawn. But it was not so much the charm of face and form that won her favor, as it was the superior quality of her acting.

Item: Messrs. Barrymore, Clements, Bingham, Jones and others, of the Modjeska co., were entertained here by your correspondent.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Maude Granger and in Planter's Wife to smaller audience than she deserved. A crowded house is assured if she comes again. Anthony and Ellis' Uncle Tom 24th, with matinee, to big business—the audience at matinee being largest ever present at an afternoon performance in this city. Herne's Hearts of Oak April 3.

SALAMANCA.

Opera House (Hudson Ainsley, manager): Bertha Welby in One Woman's Life 21st to fair business. House not so well filled as it would have been had it not been Passion week. Miss Welby pleased her audience very much by her fine acting. The support was all good, especially the Misses Langton and Messrs. [illegible] and Messrs. Hazelrigg and R. P. Gale.

Item: I would thank Miss Welby and acting manager Hazelrigg for favors shown me.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Our Summer Boarders gave their very funny performance 21st to a fair house.

BATH.

Opera House (M. C. Purdy, manager): Muldoon's Picnic co. 30th. Judging from sale of seats, a big house is assured. Original Fisk Jubilee Singers, under the auspices of Post 81, Grand Army, April 13 and 14. Your correspondent is under obligation shown him by W. R. Barr, general manager Muldoon's Picnic co.

BINGHAMTON.

Academy of Music (A. D. Turner, manager): Maude Granger, supported by an excellent co., presented The Planter's Wife 24th to large and delighted audiences.

AUBURN.

Academy of Music (E. J. Matson, manager): Matson's Muldoon's Picnic comb. played to a full house 20th. The performance was only second class. Elliott Barnes' Summer Boarders played to a small but appreciative audience 24th. Carroll and Frew were intensely funny. Bertha Welby in One Woman's Life 29th.

TROY.

Griswold Opera House (S. M. Hickey, manager): Salsbury's Troubadours 21st and 22d were rewarded with good attendance. Charles Wyndham and the Criterion co. in Brighton and 14 Days 23d and 24th, with matinee, to well-filled houses. During the entire current week Bartley Campbell's new play, The White Slave, with matinee Saturday, will be presented.

Rand's Opera House (G. Rand, manager): The Corsican Brothers announced 19th and 20th appeared to fair audience at former date only. The Davene comb. closes the week 29th, 30th and 31st.

Grand Central Theatre (Peter Curley, manager): Business good. New announcements: W. H. Rightmore in his original drama, The Two Muldoons; Mealy and Hague, Murphy and Niles, Clara Floyd, Ida Campurine, and Edith Croline.

CANANDAIGUA.

McKechnie's Opera House (J. E. Poweson, manager): Matson's Muldoon's Picnic April 2.

Items: Baird's Minstrels played at Geneva 24th to a very large house.—Avon Springs (home grown) Jubilee Singers are about to take the road. They are said to be very good.—Canandaigua's most prominent singers have organized what they call the Philharmonic Society.—There is some talk of building a new opera house. Nothing definite as yet.

ELMIRA.

Opera House (W. E. Bardwell, manager): Owing to cancellation of McCullough's date no attraction the past week. Robert McWade 29th.

Items: Lotta is expected in April.—Ditto Heare's Hearts of Oak.—It is believed that the Opera House will be heated by steam next season.—The Academy of Music has ceased to exist as a theatre, and is now devoted exclusively to terpsichore.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Tony Denier's Humpty Dumpty troupe drew a light house, and gave a fair performance 19th. Modjeska gave fine satisfaction in As You Like It 23d, and had a large and fashionable audience. Temple Quartette April 5; Robert McWade 6th; McGibeny Family 11th, and Lotta 14th.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Our Summer Boarders appeared 22d to only a fair audience. The co. is an excellent one throughout, but the play cannot make a great success. Robert McWade in Rip Van Winkle 30th.

PORT JERVIS.

Lea's Opera House (George Lea, manager): The New Orleans Minstrels 21st gave good performance to very good audience. They are playing small towns in this section. Mattie Vicker's in The Tramp's Daughter 29th and 30th.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): Haverly's Minstrels 19th; small house for this place, and for a minstrel show. Haverly must be traveling on his reputation, for he gave a very poor entertainment, with one or two exceptions.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Following cos. booked: San Francisco Minstrels, April 6; Collier and Rice's Iolanthe, 11th; Pat Rooney, 14th.

OHIO.

COLUMBUS.

Grand Opera House (George E. Stonebraker, manager):

[CONTINUED ON EIGHTH PAGE.]

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The Easter Boom.

To be a manager during the past three weeks required more than the ordinary amount of nerve allotted to man. A general depression in theatricals was noticeable all over the land. Poor business was reported by our provincial corps, and even the firmest established attractions suffered seriously. In New York especially was the aspect of things discouraging. With one or two exceptions, our theatres were vouchsafed but meagre patronage, and it was not often that a looker-in was greeted by else than a beggarly array of empty seats. The few new productions that the more venturesome amusement directors brought forth in every instance failed dismally. But our managers are a plucky set of men, who are prepared for loss as well as gain; they put on a bold front, trimmed their sails close to the faint breath of wind that was stirring, and invariably answered all questions with: "Lent doesn't hurt us. Our receipts this month are the largest we've known!"

Fortunately, the necessity for these innocent little fictions is at an end. On Monday the Easter Boom began, and its momentum is so great that we opine that it will send business along with a rush and a roar until the close of the season. We are actually deluged with novel and interesting performances. Half a score of the theatres present fresh bills of fare containing a sufficient variety to please the most exacting. The tempting spread is irresistible, and thousands that have gone hungry during the fast imposed by ecclesiastic custom are making up for their abstemious observance by vora'cious feasting. Full houses and full coffers make the managers happy. The golden egg which Easter brings is a righteous reward for the fortitude and patience they manifested during an exceedingly disheartening period. With enticing performances and an eager public, a vast sum of money is most likely to find its way to our places of amusement before the perennial curtain drops in the middle of May.

The Forthcoming Festival.

The arrangements for the Dramatic Festival in Cincinnati are completed, and from their extent we believe it will be an immense affair. We do not mean immensity in an artistic, but in a financial sense. The Barnum style in which it will be managed and advertised is sure to draw multitudes of curiosity-seekers and sight-seers. Such a mammoth constellation of stars may never be witnessed again, and the privilege of observing them will be embraced by thousands. We know of numerous excursions that are being organized from distant cities. Five hundred excursionists will go on from Atlanta alone, and as many more from Boston.

A considerable sum of money will be realized by the speculators who are responsible for the Festival. The good city of Cincinnati will, of course, profit hugely by the crowd which will sojourn within her precincts for the week. No one can begrudge this prospective bonanza, for Cincinnati has suffered acutely from the effects of the Ohio River floods. Although the enterprise promises to yield an abundant monetary harvest, we do not look forward to great achievements of an artistic character. Experience goes to show that phenomenal casts do not ensure the phenomenal acting of fine plays. Contributions of this kind to dramatic history are neither particularly impressive nor especially valuable. If intended merely to exhibit representative actors together, the idea is well enough. But from this point of view the Festival will be incomplete. The representative American tragedian, Edwin Booth, and the representative American comedian, Joseph Jefferson, are not included among the artists secured. However, in the combination of McCullough, Murdoch, Anderson, Modjeska, Rhea, Goodwin and Ellsler, there is a regular mitrailleuse of talent to astound and delight the people that will go to see them acting together under one roof.

Hats Off in Front!

The subject of big hats as obstructors is almost worn out, and yet we are moved to add a few stones to the cairn already heaped upon this subject; would we could call it a memorial cairn, a monument to things gone by; but alas! we are denied such gratification. Spite of all that has been said, sung and written, women persist in going to the theatre in the semblance of an umbilliferous plant, though why they should rather be rag-weeds than daisies we know not.

A night or two ago we were seated at a play, immediately behind a girl with, apparently, the shield of Achilles on her head; next to her sat a full-grown woman, with what we took for a grenadier's shako, towering to the skies in a mass of fuss and feathers glorious to behold, but obstructive to the stage view. On the other hand we saw a darling in a toque, which hindered not at all, and was especially becoming to the wearer and to the situation both. We reflected deeply, and the sum of our cogitations was: "Why do not all women wear toques when they go to the theatre?" Toques are prettier, more adapted to the position, and less obnoxious to the neighbors.

Lace versus Grace.

There is no more prevalent mistake among the female members of the dramatic profession than the notion that a woman looks better with an abnormally slender waist than in her natural form. If a girl has by nature a slight figure, then a slim waist comes, like reading and writing, by nature, as Dogberry says; and, being natural, is therefore graceful and appropriate; but, if a woman has a well-developed bust and shoulders, together with hips in proportion just, the pulling in of the middle region can only have the effect of making her look as if she was a gigantic specimen of the genus *Insecta*, the chief peculiarity of which is a pronounced head and a bulbous tail, united by an isthmus of attenuated growth, as a wasp or a spider.

Now, surely, no woman should look like a wasp or a spider. True, some have waspishly tempers, and others are spinsters; but there is no need to advertise their misfortunes. Besides, how can a figure be lithe and graceful that is tied up and swaddled to rigidity in a whalebone case? We have seen actresses who were called "deuced fine figures," who walked about the stage as if they were mere automatons, unable to bend or even to turn about naturally, and looking, from a back view, like old-fashioned hour-glasses or the letter X. The flesh, which should be evenly distributed, is forced by unnatural compression into mountains; and, consequently, the head appears to be set upon a mass of substance, and irresistibly reminds one of a very small onion stuck on a round of beef.

Such people can only sail; they cannot walk, for walking implies a sinuous motion of the body, and there can be no sinuosity without bending—no bending in a rigid column stayed and set up like a ship's mainmast. Better a stout woman who can bend than an hour-glass that cannot. Fat people should eschew Juliet, and stick to Nurse or Emilia. There can be nothing gained by making oneself into the likeness of a bluebottle-fly or a feather-bed tied round the middle. We go in for natural acting now-a-days, and no one can be natural in a sheath. Therefore, slack your stay-laces, O fat and fair ones! and leave your delicate flesh where Nature put it.

Henry Lee.

Our front-page picture represents one of our most rising actors, Mr. Henry Lee, in various disguises, as he appears in the part of Noirtier, in Monte Cristo, in which this very clever young artist made such an unmistakable hit at Booth's Theatre of late.

Mr. Lee came to us from the Chestnut Street Theatre, Philadelphia, where he was a great favorite in such parts as Charles Courtley, in London Assurance; Charles Middlewyck, in Our Boys, and other juvenile parts of the first rank. Mr. Lee afterward played Lord Travers, in Hazel Kirke, to the complete satisfaction of everybody, and made himself a name in New York by his admirable performance of Percy D'Almayne, in Mother-in-Law, a piece of acting that stamped him at once as a master of the art of impersonation now so rare.

His latest triumph was as Noirtier in Monte Cristo, in which part he ran the star of the evening such a neck-and-neck race that the honors were divided at least, and Lee held the court cards. Mr. Lee's career lies open before him now. He has only to go on as he has begun, and his complete triumph is assured. Nature and art both fit him for the profession he has so honestly studied, and which we doubt not he will as honestly adorn. The part of Noirtier demands a constant change of personality, and Mr. Lee proved himself equal to the demand. Each of his disguises is a study of character, and the identity of the man is quite lost in the individualization of the part. Can we say more?

For the next season he has received many offers, including one from Brooks and Dickson and another from our leading stock theatre; which of them all he will accept is not yet decided. For two months he continues with John Stetson's company, playing Noirtier, at the very handsome salary of $250 a week. Mr. Palmer is looking for a leading man. He need not look far when Henry Lee is at hand.

Personal.

DENNIS.—Above is an excellent picture of Walter L. Dennis, now supporting Miss Jeffreys Lewis in La Belle Russe. Mr. Dennis is a capital young leading actor. He has had several fine offers for next season.

BLOOM.—Edward Bloom has fully recovered from his recent severe illness, and is in town.

CLEVES.—Lillian Cleves lies dangerously ill of brain fever at her residence in Thirty-fifth street.

MAYER.—M. E. Mayer, Sardou's agent, will arrive in New York from Paris the first week in May.

LEE.—Amy Lee will play Lillian in a production of New Men and Old Acres at the Turf Club Theatre next Monday.

BARNAY.—Herr Barnay has written a letter in which he thanks the profession for their favorable judgment of his acting at the actors' matinee.

SCHOEFFEL.—John B. Schoeffel, of the Park Theatre, Boston, is in the city consulting with his partner, Henry E. Abbey, regarding "futures."

BEERS.—I. Newton Beers will start out early in April under the management of C. H. Smith, in the play of Rooms for Rent, and the supporting company will be materially the same as appeared in the play at the Bijou eighteen months ago.

DICKSON.—James B. Dickson returned to the city on Monday from a tour with the Romany Rye, and is looking very much improved by his trip.

CAYVAN.—Georgia Cayvan has been engaged for leading business at the Union Square in place of Sara Jewett. She will enter on her duties next Fall.

MAERZ.—A. Z. Maerz, of the Courier Lithographing Company, has been confined to his room by an attack of diphtheria. He is out and around again.

JARBEAU.—Vernona Jarbeau is getting some exquisite Mother Hubbard dresses made for Psyche, in Cinderella. At the end of the season she will go to Europe.

DUDE.—A translation and localization of a German play will be produced the early part of the coming season, to be called The Dude. It is the quick taking hold of a new idea, and will probably last for a season.

LEWIS.—The papers stated that Catherine Lewis appeared at the Fifth Avenue in Olivette. She did not, however, having been under the care of her physician for a week past. To-night (Thursday) she will begin work, playing the Prince De Conti, for the first time in this city.

PITT.—Harry Pitt has engaged Eben Plympton to play D'Almy in Caste. This is a capital selection, for "Plum" will act the part as if it was written for him. Helen Rersell, a talented Brooklyn amateur, has been secured as understudy for Polly, Esther and the Marquise. William Davids will play Eccles.

COLVILLE.—A reporter met Sam Colville Tuesday morning; he had just returned from Philadelphia. He reports that Taken From Life opened on Monday night in that city to over $1,200, and says that he expects to make as much money within the next six weeks as he did in sixteen months before.

PRIZE.—Several months ago M. B. Curtis offered $100 for the best gag or joke to be sent him for use in his play of Sam'l of Posen. He has, since that offer was made, received quite a number of replies; but has never received an original line from any contestant. He says the "chestnut" crop must have been wonderfully large last season, from the number of fine specimens he received from various sections. The offer is still open.

Letter to the Editor.

SALARIES ALL PAID.

HOUSTON, TEXAS, March 19, 1883.

Editor New York Mirror:

DEAR SIR:—We, the undersigned, having seen in a recent issue of Byrne's paper an article stating that the Haverly Opera Company were twelve weeks behind on salaries, would kindly thank you to state in your valuable columns that the editor of that journal is mistaken or has been misinformed. We have none of us ever asked our manager, Mr. Mack, for money due that it has not been given to us, and even at times several of us have overdrawn our salaries.

By publishing this you will greatly oblige,

Dora H. Wiley,	Maureen Palacio,
Richard Golden,	Marie Grenville,
Pauline Hall,	Albertine Hall,
Agnes Arden,	Marion Langdon,
W. Eaton Brown,	Stella R. Diard,
Brownie Courtland,	Louis Mayer, Jr.,
Carlos Florentine,	Fred E. Wright,
James P. Paxton,	Will H. Wood,
C. W. Haywood,	Charles H. Drew,
Charles H. Jones,	Fred Hall,
Gertrude M. Clarke,	Max Frick,
Lottie Farnum,	Gustave Gast,
G. D. Farnum,	William Eversole,
Robert Broderick,	Mat Grau,

Military Tableaux.

June 9, the Continental Guards, the representive military organization of New Orleans, will leave that city on a pleasure tour of the North, visiting the various commands at Boston, Providence, Worcester, New Haven, New York, Philadelphia, Baltimore, Washington, Buffalo, Cleveland, Toledo, Detroit, Chicago and St. Louis, thence returning home, occupying in the whole tour about six weeks. They go direct from New Orleans to Boston, where, as guests of the National Lancers and Charlestown Cadets, they participate in the Bunker Hill celebration, visiting the other cities in the order above named on their return trip. The command will have seventy-six muskets in line, and will be accompanied by the Governor, Secretary of State and Mayor, beside several other State and city officials of Louisiana and New Orleans. The uniform of the Guards is the same as that adopted by the Continental Government, and is picturesque. The membership of the company is made up of the very best people in the Crescent City, about as our Seventh Regiment is made up of the best people of New York.

Though the trip is one of pleasure, it has been decided, wherever advisable, to give a series of military tableaux, including pictures of the Battle of Bunker Hill, Washington at Valley Forge, the capture of Major André, the Storming of Fort Ticonderoga, and others, numbering in all twenty-five scenes. The properties for these scenes were made in Paris of *papier maché*, and fill a baggage-car. They have been used in New Orleans, and created quite a sensation. There are horses, cannon, boats and a large fac-simile of Ticonderoga Fort. With lime-light effects and well-trained men, the pictures will be stirring and interesting, as well as historically correct. During each evening the famous silent or mystic drill of the company will form a feature, and the whole will constitute an original and unique entertainment.

Frank Farrell has been appointed general manager of the tour, and has arranged for these tableaux in several of the cities to be visited, and has booked them at Hickey's Cosmopolitan for June 24, and probably with a matinee to follow.

Aside from the interest that will be felt in the entertainment, the fact of the command visiting this section will be an item. When the Seventy-first Regiment went to New Orleans to attend the Carnival, two years ago, they were, as guests of the city militia, made to feel perfectly at home, and they no doubt will be glad of a chance to reciprocate in some measure on the occasion of the Continentals' visit to New York.

Extensive Enterprises.

Brooks and Dickson will figure even more extensively in traveling attractions next season than they have heretofore. For some time past they have been busy making their plans, and have only, within the past few days, succeeded in getting them in shape to give definite information to the public. When a MIRROR reporter called at their offices in Twenty-third street, he met Joseph Brooks, who stated that he was glad THE MIRROR was seeking the information, as he knew of no channel through which he would rather see it go to the public and profession, and none through which it would reach so many people.

Taking the latest move of the firm as a "starter," the reporter asked Mr. Brooks what would be the policy in the management of the Standard Theatre.

"Well," he replied, "we only signed the contract by which we secure Henderson's lease, on Friday; but our plans are well matured in regard to the house, at least for the present. We took the lease and give Henderson a percentage of the profits as a bonus. He takes no active part in the management. We take charge on the first of the month and run the house until the expiration of the lease, March 1, 1885. Salsbury's Troubadours begin for four weeks on April 9, after which we will rent or share with good attractions until July 1, when we shall begin such alterations and improvements as will make it one of the best houses in the city. It will be entirely redecorated and refurnished, and electric lights will be introduced in place of gas. This will give pure air, besides doing away with all danger from fire. Every light in the house will be the incandescent, the same as used in the Savoy Theatre in London. These improvements will be completed by the first of September, when we shall open with a new comic opera, with Lillian Russell as prima donna. This will run until the first of November, when we shall present a novelty in the shape of a ballet of sixty European artists, and this is expected to go through the greater part if not all of the season. I leave for Europe April 5, and shall not return before July 1. During my absence I shall secure the best artists obtainable from all countries, and the divertisement and music will be gathered from various ballets that have been popular on the other side. I shall bring over stage-carpenters, scene-painters and wardrobe, and shall place the thing before the New York public in just as gorgeous a manner as is customary in Paris. Neither money nor trouble shall stand in the way of success, and as it is a novelty, I feel no fear but that Brooks and Dickson will make a pile by the speculation."

"Then you will not play any of your other attractions in the house?"

"No; it is not the theatre for anything else we are likely to have; but we are on the lookout for a larger one in which to place our companies, and negotiations are now pending by which I feel pretty sure that within two years one will be built to answer the purpose; but I can not say more than this at present."

"Have you arranged the plans for Effie Ellsler's tour?"

"Miss Ellsler will b gin her season in September. We have already engaged Frank Weston and the comedian James Howard for her company; the others will be engaged when we can get the people we want. She will play Beatrice, in Much Ado; Julia, in The Hunchback; Rosalind, and Juliet; besides which we have several of the very best authors both in America and England on plays for her, and if any of them suit, she will play them. We prefer the American, and hope to add one or more native productions to her repertoire."

"What is the new play by Sims and Pettitt that you have secured?"

"It is called The Soldier's Wife, and will be produced at the London Adelphi in August and in New York, either at the Union Square or Fifth Avenue, in October or November. We have engaged John A. Lane, of John McCullough's company, to create a strong character part in the play, and are negotiating with several people for other parts."

"Do you manage Raymond next season?"

"Yes. Why, his past season is the best he has ever known, and neither party wants to make any change. We have given a commission to James B. Runyon, of the Chicago *Tribune*, to furnish us a comedy for Raymond, and he is to deliver the manuscript to us by August 1. Besides, we are to have a new comedy by Sims for him, and Mr. Lloyd, of Washington, is altering and rewriting For Congress, which will more than likely be a go."

"What are your intentions regarding the Romany Rye?"

"There is a great demand for it, and we have decided to play two companies next season; one only for the largest cities and the other for the smaller towns; but we shall try to make one as strong as the other, and the scenery, costumes, number of people, etc., will be the same in both companies. During this season the Rye has done the largest business ever known for a dramatic company without a star. We have only played it for twenty-six weeks, and the gross receipts have been over $300,000, which you can see by our books, and I will make affidavit that they are strictly correct. It will duplicate its success next season."

"Anything else new?"

"Nothing that I can think of. You know that our contract with Wyndham expires April 7, and his Union Square engagement is not under our direction. No, he does not travel under our management next season, though it is likely he will remain in America. I will make several important engagements in Europe, and shall let you know of them as soon as made. If you want something new see Dickson; he will be here on Monday direct from the Ohio floods. Yes, all of our attractions play on Actors' Fund Day, and I have hopes of seeing the Fund treble itself on that day."

"The rumor is current again that you and Mr. Dickson are likely to sever your partnership?"

"I wish THE MIRROR would say for me that the report is a lie. There is no probability of a dissolution of this firm within the next ten years, and unless it is so stated over both our signatures you need not believe any report to the contrary. Our relations are most amicable and always have been. We are an absolute necessity one to the other, and could hardly get along separately, and we know it. Our business is so extended and the work is such that we never interfere with each other's departments. Mr. Dickson has charge of the active management of our traveling organizations on the road, and their success is the highest evidence of his ability and his close attention to the matter. We have never had the slightest difference, and I have no fears of our ever having any."

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Oscar Wilde's American tour has evidently revived his waning notoriety on the other side, for at last accounts he was being lionized in Paris by the English artists and journalists resident there. Bridgeman, the American painter, gave him a fine entertainment, and a number of artists honored him with a banquet. His post-prandial speech on the latter occasion dwelt chiefly on Yankee topics. In the course of it he said: "When I arrived at Leadville in the evening I went to the Casino. There I found the miners and the female friends of the miners, and in one corner a pianist—the typical pianist—sitting at a piano over which was this notice: 'Please do not shoot at the pianist; he is doing his best.' I was struck with this recognition of the fact that bad art merits the penalty of death, and I felt that in this remote city, where the æsthetic applications of the revolver were already admitted in the case of music, my apostolic task would be much simplified, as indeed it was." The narration of an old-timer like this, dressed over so as to apply to his own experience, convinces me more than ever that Oscar is not only a plagiarist, but an æsthetic fibber as well. He heard that yarn about the Leadville pianist at a Lambs' dinner, where it was told by the new Shepherd. Where Billy Florence got it I need not explain, as it has been going the rounds in one form or another since the time of the gold-fever in Colorado. The apostle of the eccentric must go further away than Paris to unload his United States chestnuts if he wishes to disguise the place of their growth.

* * *

About the best theatrical weekly in London is the *Stage*, edited by C. L. Carson. It is the best because in independence, newsiness and typographical appearance it resembles an American paper. Its criticisms, editorials and gossip are freshly, spicily written, and in no way bear the slightest resemblance to the heavy, before-the-flood style flood of its ponderous British contemporaries. The *Stage* is countless centuries in advance of most of those non-progressive publications.

* * *

Lillian Russell went to Philadelphia Thursday to find Colonel McCaull. When she got there she was told McCaull had gone to New York. She retraced her journey only to find that the manager had taken train to Baltimore. Then she abandoned her search. It seems to be no easy job for a prima donna to report that she's ready to begin work under some circumstances.

* * *

The *Judge* of last week contained a picture of De Belleville, drawn by "Chip," which looks as if it were libellous. The actor is besieged by two women, one of them holding a pistol to his head and the other tugging at his coat-sleeve. The background is the Union Square entrance. The sketch is labelled "An actor's life is not a happy one." The license of the caricaturist in this city is boundless.

* * *

England treats her newspapers as she does the Irish agitators. The dramatic journals especially attract the coercive powers of Mrs. Brown's magistrates. It is only a little while since the editor of that brilliant sheet, the *Referee*, was obliged to pay $7,000 for telling what he knew about a dramatic critic. The late editor of the *Figaro* and other journalists, for injudicious utterances, have been compelled to write their leaders in jail at different times. The latest example of this peculiar oppression cropped up early this month as a side-issue in the case of Genevieve Ward against Amory Sullivan and his wife, professionally known as Adelina Stanhope, to restrain the latter from infringing her copyright of Forget-Me-Not by a piece called That Beautiful Wretch. While the action was pending, Edward Ledger, editor of the reliable *Era*—the English actor's Bible, as it is called—inserted in his paper a criticism which contained this sentence in relation to Miss Ward's impersonation of the character of Stephanie, "a part which she has made her own, but which has attracted attracted certain unprincipled imitators, who, ignoring her rights, have traded with her property, and have aspired, but aspired in vain, to rival her excellence."

* * *

On the appearance of this article, Sullivan—who is a son of Barry of that name—applied to Justice Chitty to commit Mr. Ledger to prison for contempt of court as publishing matter referring to the case and calculated to prejudice its fair trial, as it would deter theatrical people from coming forward to testify on the Sullivan side. The learned Chitty put on his spectacles, blew the London fog from his wig, and talked away for several hours on the subject before he arrived at the conclusion that Mr. Ledger was not guilty of the offense charged, could not be imprisoned and dismissed the application. It must be pleasant to edit a paper in England.

* * *

I doubt if a journalist could be brought into court in this country on such trivial and absurd grounds. Mr. Dana has not been locked up for his star-route editorials nor even asked to justify them. The American press may in some instances err in exercising too freely the privileges it enjoys; but ultra-liberal newspapers are infinitely more desirable than those newspapers which are so bound and gagged as those over the ocean.

* * *

Questions of policy aside, the impudence of dismissing Oakey Hall from the editorial staff of the *World* is amazing. Mr. Hall is without exception the brainiest man on the New York press. The amount of knowledge on all subjects that he has stored away is enormous, and from this bounteous stock his brilliant articles obtain a solidity seldom found in the usually ephemeral work of the cleverest of our newspaper writers. That such a man should be dismissed from such a print as the *World* does not show him to be unworthy of the paper, but the paper to be unworthy of him.

* * *

You may have noticed the absence of any mention of the Stuyvesant Club in this department for the past few weeks; but the omission has been more than supplied by several esteemed contemporaries, who have given the latest bulletins from the seat of war on Madison avenue with an ignorance and a regularity alike remarkable. Of the Stuyvesant's troubles I shall say nothing, as they're over now. All young clubs are afflicted with internal dissensions, which rage fiercely for a time before breaking or making them. If the club survives it enjoys an increased vitality, for singularly enough the greater the strife the greater is the subsequent vigor of the organization. So is it with the Stuyvesant, which on Saturday night held a love-feast at which all blood-stained hatchets were buried deep, all personalities forgotten, and things generally settled in a way that leaves no room for doubt that the club will hereafter flourish. It is now incorporated, has a constitutionally elected board of officers headed by Osmond Tearle and Bartley Campbell, and is established on a firm financial basis. Scores of applications for membership are pouring in from professional and other quarters, and a larger and better membership than the Lambs or any other semi-theatrical club is certain to be a fact in the near future. The first of the series of regular monthly dinners will be held on Sunday next. It promises to be a brilliant success.

* * *

Somebody told me, just before I paid a visit to Niagara the other day, that all the ice to be found there was stored in ice-houses. The man was wrong. There were several miles of beautiful ice formations—quite enough to freeze my informant's gall. The bridge alone was well worth journeying five hundred miles to see, and the fairy-like frost on the shrubs and trees of Lunar and Goat Islands was like a dream of enchantment. There is only one sight grander than Niagara in Summer—that is Niagara in Winter. Langtry was there on the day of my visit, having come down from Toronto, where she played the night before. She did not look like a Lily, for the zero temperature had given her nose and ears a hue that shamed the poppies in her hat. One of the robber hackmen who was hauling the Usher around to the various points of interest, after staring a good while at Langtry, exclaimed: "I hearn she warn't much on the act. I'll be gosh danged ef she's much on the look."

* * *

Not the least interesting feature of the Niagara trip is the scenery along the Erie going and coming. The frozen rivers, snow-clad mountains and valleys and the magnificent cliffs and gorges through which the road passes are picturesque and fascinating in the extreme. Travel on the broad-gauge cars of this line is a luxury, and the fine equipments and the uniform politeness of employes are as delightful as rare. The only safe, comfortable and speedy way of visiting the Falls, experience has taught me, is by the Erie.

* * *

Harry Edwards' book, "A Mingled Yarn," has just been published by the Putnams. It is a convenient little volume of one hundred and fifty pages, admirably printed and tastefully bound. In his brief preface the author states that his sketches are published solely to oblige his friends. This modesty is a candle to his merit, for the Yarn is so charming and so cleverly spun that it reveals him in a new light to those unacquainted with his literary accomplishments. The article on Mazetlan contains many fine descriptive passages and furnishes a picturesque insight into the interesting features of a remote spot that we, in this part of the continent at least, know little about. "Iron, and its Relation to Civilization," deals thoughtfully with a ponderous subject. If it were brought to the attention of the scientific Dr. Howard Crosby, he would probably deny that a mere actor was its author. The second part of the Yarn is called "Bubbles from Bohemia," as the sketches it includes were read before the Bohemian Club of San Francisco, to which talented body the book is dedicated. Of these the fanciful but touching tribute to Edwin Adams is the best, although the paper on Shakespeare is a scarcely less meritorious composition. The third part is entitled "Trifles Light as Air." One of these is the account of "Two Balloon Voyages," which was published from advance sheets in the last CHRISTMAS MIRROR. Mr. Edwards' book will richly repay a perusal not only by the author's friends, but the reading public in general.

* * *

Another professional, Blanche Roosevelt, has recently tried her hand at book-making; but without much success. After wading through the trite, realistic, frequently suggestive pages of her "Marked, 'In Haste,'" it is a relief to turn to the pure, healthy, vigorously penned sketches in Harry Edwards' "Mingled Yarn." Miss Roosevelt seems to know the manners of a certain kind of foreign society pretty thoroughly, and she possesses the unenviable ability of describing them with offensive literalness. If there are things to be left unsaid in this world, it is equally true that there are things to be left unwritten. Blanche Roosevelt doesn't realize this; consequently her story is neither entertaining nor welcome. The novelist's success depends not only upon holding a mirror up to nature, but in reflecting only those phases of it which are agreeable to contemplate. There is a pertinacious attempt at smart writing all through "Marked, 'In Haste;" but it is a dismal failure. When a person not gifted with wit strives to be clever the result is quite the reverse of what is intended, for artificiality inevitably comes of it. Miss Roosevelt's novel is not a valuable contribution to current fiction. This I regret, as in other directions the lady has shown herself possessed of skill.

The New Play for the Square.

Of late years the successes at the Union Square have been so emphatic that the public generally are much interested in any news regarding forthcoming productions at that house. THE MIRROR is enabled, ahead of all its contemporaries, to give some information regarding the attractions for next season.

Mr. Palmer has secured the American right to Storm Beaten, by Albert Buchanan, on which is founded his celebrated novel of "God and the Man. This drama is in a prologue and five acts, and was first produced at the London Adelphi on the 14th inst., where it made an instantaneous success. The scenery is said to be most elaborate, and some of the effects startling. A synopsis of the scenes and incidents of the drama may not be uninteresting, especially as the play and novel are very different in many respects. The motive of the piece is hate and vengeance, and the moral the impotence of man's vengeance, mellowed by the wholesome lesson taught of God's goodness.

The story of the play may be summed up thus: Two families, the Orchardsons and the Christiansons, live opposite each other; but are not on "speaking terms." Orchardson senior, who is rich, holds a mortgage on the Christianson place and forecloses, turning his neighbors into the street wanderers and beggars. He gloats over their misfortunes. Orchardson junior has ruined the Christianson girl under promise of marriage, and the scene where she begs him to keep his promise to her, and where he casts her off and she faints, is a very strong one. The girl's brother comes on the stage and finds his sister in a swoon, and at the same time learns of her disgrace. One of the strongest situations of the piece is here, where he calls upon God to witness that he will spend his life in avenging his sister's ruin. During this oath the girl shrieks continually, and prays her brother to "Spare him for my sake!" and the curtain goes down.

Orchardson senior urges his son to marry the daughter of a blind preacher who is going to America, and who is very wealthy. He decides to go on the same ship with the girl and press his suit. Christianson, who loves and is loved by the girl, also decides to go by the same vessel, and by means of a disguise he ships as a common sailor. In mid-ocean, on the deck of the *Miles Standish*, Orchardson presses his suit and reviles Christianson. The sailor overhears the conversation, and throwing off his disguise, discovers himself as Christianson and attacks Orchardson. He is seized and put in the hold of the ship, and while confined, Orchardson conceives the idea of burning that portion of the ship in which he is imprisoned. He sets fire to the vessel, which runs into an iceberg. The scene changes, and the two men are seen struggling on an ice-floe; but neither is killed. They are next seen on a desert island, slowly starving, and Christianson is watching the other and weaker of the two die, and is allowing God's vengeance to take the place of Man's. The act closes by both being rescued by a passing vessel and taken to England. Christianson reaches home at Easter, and though welcomed as from the dead, his sister, who still loves Orchardson, asks for her lover and shuns her brother, supposing him to be his murderer. All is quickly settled by the arrival of the false lover, who has repented of his sin and who marries his victim, Christianson wedding the daughter of the blind preacher, who was also saved from the burning vessel, and all ends happily, and peace follows forgiveness.

This play is thought to be peculiarly suited to Mr. Palmer's excellent company. It will be produced early in November, and because of its inherent strength and the gorgeous scenic effects introduced, it is hoped it will run out the season.

T. H. Glenny, a member of Collier's Lights o' London company No. 1, has made a dramatization of the novel, and warns managers against producing a play of the kind; but it is scarcely possible that Mr. Palmer can be interfered with, as the title, "Storm Beaten," is not used by Glenny, and is copyrighted and fully protected.

A Welcome Donation.

Tuesday morning the Actors' Fund received a letter from W. J. Florence, enclosing a check for $500, a donation to the Fund from Judge Alfred Cohen, an eminent lawyer and jurist of San Francisco, who desired to contribute something to so worthy an object, and through his friend Florence sent the check for the abovementioned amount. Judge Cohen is one of the most popular and prominent men on the Pacific coast, is a member of the Lotos and other social clubs and is a warm friend and admirer of the stage and players. Actors are always sure of a hearty welcome from the Judge when they go to California, and he is as popular with them as with any other class of his constituents. The donation was very acceptable and the Judge may consider himself thanked by the entire profession.

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

Fortunio—A New Opera.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, March 28.—Francis T. S. Darley's operatic extravaganza reopened the Lyceum Monday evening, the initial performance being received with warm approval and appreciation by the audience. The libretto of Fortunio and His Seven Gifted Servants is not worthy the music. The dialogue is poor, the rhymes weak, and the piece commonplace and barren of wit. The first act or scene which should always introduce the plot, is decidedly wanting in coherence and directness. The scenery is really beautiful, and the costumes handsome. Mr. Darley is an able composer and musical scholar, and in his opera he has offered bright, melodious and very graceful music, wedding the text admirably. The first act abounds in pretty numbers, one of the most noteworthy being the song of the Fairy Queen Favourable (Jennie Prince), which is light, airy and full of charm. The climax of the act is not what Mr. Darley can make it if he will introduce a fine chorus and ensemble as a farewell to the departing Fortunio and his servants. This would give a tableau as well, and make the curtain fall on a full stage, and thus impress much better. The finale of the second and third act is rich and grand.

At close of second act Mr. Darley, who occupied a box throughout the evening, was called before the curtain by the enthusiastic applause of a delighted audience. A fair company is seen in Fortunio. Adelaide Randall, who appeared in the title rôle, impressed most favorably—in fact, sang and acted with spirit and intelligence. Her costume was most brilliant and very becoming. Jennie Reifferth, as Princess Vindicta, acted well, but has not much voice, although it must be admitted that she leads a chorus with the most indefatigable spirit, attaining a fine result. Mr. Fitzgerald made all possible of the Prince. The ladies appearing in the prominent rôles were each handed a basket of exquisite flowers, the gift of Mr. Darley; but pretty little Jennie Prince, who appeared as the Fairy, received an exquisite bouquet of white rosebuds thrown by the composer.

Fortunio is musically a great success, and Philadelphia has reason to be proud of the author.

Inez Rochelle, the St. Louis star, made her first appearance in this city Monday evening as Lizzie Starke, *alias* Mme. Laurent, in Only a Farmer's Daughter, and was greeted at Haverly's by a large audience. Miss Rochelle is very attractive, and possesses the germ of talent.

Connecticut's Capital.

[BY TELEGRAPH TO THE MIRROR.]

HARTFORD, March 28.—The Wilbur Opera troupe gave us The Mascotte at Roberts' Opera House, Monday evening. The house was a fair one, but not as large as the performance deserved. A. W. F. McCollin and Edward Chapman sang well, and were very funny as the Prince Lorenzo and Rocco; and J. E. Conly, Ray Samuels and Susie Kirwin acted well their parts and sang nicely.

At the American Theatre, Harry Williams' Manchester and Jennings Specialty company began a week's engagement to a crowded house. Herbert Brothers, Dolph Levino, Susie Dillon, Magee and Allen, Mason and Titus, Carl Hertz and others are in the company.

Up the River.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, March 8.—The sale for the Anderson week is very large. The young tragedy queen opened on Monday with Juliet to a very large audience. There was the usual liberal sprinkling of the State's law-makers in the auditorium. Last night Miss Anderson appeared as Parthenia, and the house was again crowded.

An Audience Startled.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, March 28.—Jesse James, the Bandit King, opened at Low's, Monday night, to a good house. Just after the curtain went up there was a little scare, caused by the snapping of an iron truss-rod immediately under the gallery. The "gods" were ordered to take seats in the balcony, and the play was resumed. The scare lasted only a few minutes.

Den Thompson began a three nights' engagement to a light house. He was warmly welcomed by those present. Indications are that business will improve.

Manager Lehnen's Ambition.

[BY TELEGRAPH TO THE MIRROR.]

SYRACUSE, March 28.—Modjeska appeared as Rosalind and Camille on Monday and Tuesday nights respectively. The audiences were large and brilliant. Hanlons will hold the boards to-night and to-morrow night. Bertha Welby in One Woman's Life, 30th and 31st.

Manager Lehnen, of the Wieting, was in Buffalo last week for the purpose, it is understood, of trying to secure the management of Wahl's Opera House. Baird's Minstrels play at the Grand this evening.

An "Original" Name Changed.

[BY TELEGRAPH TO THE MIRROR.]

NEWBURYPORT, Mass., March 28.—Owing to the injunction served on the management by the Frohmans, the "Original Georgia Minstrels" will hereafter be known as "Bishop's Colored Serenaders." The injunction also throws the "Originals" out of their engagement at the Windsor, Boston.

J. W. Wallick and others of the Jesse James company had a hearing in our courts, which lasted two days. Two of the men were discharged. Wallick and the manager are held to await the decision of the Judge, who has announced his intention of pondering over the matter for a week or two. The men are charged with distributing printed matter and engravings tending to corrupt the morals of our budding youth.

The Black Flag.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, March 28.—A damp and disagreeable snow-storm saluted theatre-goers Easter Monday, probably lightening the houses somewhat. The Black Flag company at the Academy of Music attracted nearly a full house and sent them homeward with a pleasant narrative for their friends concerning the humor of Nat Goodwin and the scenic effects of the piece.

At Wahle's Boyd's Arctic World panorama was only fairly attended. The house was larger Tuesday, and the week promises to be progressive.

The Adelphi repeats the oft-told story of a packed opening. Castle's Celebrities put in a week.

At a meeting of Sængerfest committee on Monday, Dr. Damrosch was engaged as leader of all orchestral selections during the festival next July. His orchestra comes with him.

Hamlin Wins Again.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, March 28.—John A. Hamlin won the suit which was carried to the Appellate Court by W. J. Davis. The decision was rendered yesterday. This gives Hamlin undisturbed possession of the Grand Opera House, though the case may be carried to the Supreme Court. F. B. Warde opened at the Grand Monday night, with Virginius, to a good house. Last night he presented Richard III. to poor attendance.

The Knights, Gus Williams and Adams' H. D. company drew crowded houses, respectively, at the Academy, Haverly's and the Olympic. W. J. Scanlan is drawing fairly at Hooley's.

S. G. Pratt's opera, Zenobia, after months of preparation, was produced at McVicker's. It has achieved a passable success; needs more work for principals; overweighted with chorus.

Trouble Over Langtry Receipts.

[BY TELEGRAPH TO THE MIRROR.]

COLUMBUS, O., March 28.—E. I. Methoff, proprietor, and George Stoneburner, manager, of the Grand Opera House, are at loggerheads over the receipts of the Langtry engagement. Methoff sues for his share, and has succeeded in having a receiver appointed. The receiver will manage the house for the rest of the season.

Lukewarm Over the Lily.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, March 28.—Mrs. Langtry attracted a large and fashionable audience to the Euclid on Monday night. The play was The Honeymoon. Her reception was lukewarm. Last night the star made her first appearance as Galatea, and gave a very fair representation of the part. She is much better in this part than in that of Juliana, and was a very charming statue. Flowers were frequent from Freddie. Frank Cooper played Pygmalion and Kate Pattison Cynisca.

At the Academy Leavitt's All-Star company is doing a booming business.

Supes Badly Served.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, March 28.—The supes engaged in convict duty during the Black Flag engagement were not paid for their services, and Manager Ellsler is indignant over their shabby treatment.

Minnie Palmer opened to a large house Monday night. The Big Four are playing to the capacity of the Academy. Hearts of Oak is doing fairly at Library Hall.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, March 28.—The Duvene Vaudeville combination is doing finely at the Grand. The same may be said of the Meisoers at the Academy. Our people are on tiptoe over Langtry at the former and Modjeska at the latter house at the close of this week.

UTICA, March 28.—The Hanlon Brothers gave us Le Voyage en Suisse, Monday and Tuesday nights, to good satisfaction; fair business. Langtry comes April 3, in She Stoops to Conquer.

ST. LOUIS, March 26.—Callender's Minstrels opened to-night at Pope's Theatre. Packed house; great enthusiasm; pronounced best minstrel show ever given here. Prospects for week very flattering. W. W. RANDALL.

NEW ORLEANS, March 28.—Katie Putnam opened at the Academy, Sunday night, to a fine house. Hess Opera at Academy, 12th. Other houses closed.

DENVER, March 28.—Minnie Maddern receipts, $3,650. Baker and Farron opened to over $800.

DENVER, Col., March 26.—Baker and Farron opened to a twelve-hundred-dollar house to-night. It is their first appearance here in ten years. L. E. WEED.

TROY, N. Y., March 27.—Our Summer Boarders opened last night to one of the largest audiences ever gathered in Rand's Opera House. Great hit; notices good.
ELLIOTT BARNES.

PHILADELPHIA, March 27.—Only a Farmer's Daughter opened last night to $846. Inez Rochell, the new star, is highly praised by local press. It will be a very large engagement.
NIXON AND ZIMMERMAN.

Miles' Policy at the Bijou.

R. E. J. Miles, of Cincinnati, the new lessee of the Bijou, was at Hickey's Cosmopolitan Theatre Tuesday evening, and a reporter of THE MIRROR meeting him asked the intended policy of the Bijou and the contract with E. E. Rice to play comic opera there.

Mr. Miles replied that until July 1 the house would be rented, after which it would be torn down and a new one built on the same ground. The front would be five stories high and would present an elegant appearance, as would the entire theatre on the inside. He would try to open it in September, and as Mr. Rice wanted to have the opening, he had promised him that he should have the first chance at it if he could furnish the right sort of company. "I would rather he had it than some foreigner," continued Mr. Miles.

"Do you intend to run the theatre for comic opera alone?"

"Oh, no; I shall present an altogether new style of entertainment. It will in no way interfere with any other house in the city. This can be got ready for production before Christmas, and until that time the house will be given over to comic opera; and I would prefer that an American should have the direction of it and reap any benefit that may come from it."

"What is this new entertainment?"

"That I will not tell yet. In fact, this far in advance it would be very bad policy to give away a novelty of the kind I speak of, and I would rather not."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

ager): Reed's Cheek took well 19th, 20th. Alice Hastings, as Mrs. Rackett, shared the honors with the star. Rose Eytinge, as the Princess of Paris and Felicia, had fair houses 21st and 22d. Langtry had large and fashionable houses matinee and evening, 24th, and gave She Stoops to Conquer and The Honeymoon in good style. The star and co. gave general satisfaction. Maggie Mitchell, as Little Savage and Little Barefoot, 28th, 29th; Kate Claxton, in Two Orphans and Frou-Frou, 30th, 31st.

Comstock's Opera House (Theo. Comstock, manager): F. B. Warde had fair houses 22d and 23d. He appeared as Virginius and Damon. Jay Rial's Uncle Tommers did a good business 24th. Charlotte Thompson, as Miss Multon and Jane Eyre, 28th, 29th; Kiralfys' Michel Strogoff, 30th, 31st.

Item: Agnes Herndon and Blanche Vaughn will replace Alice Hastings and Frances Bishop in the Cheek comb. for the California trip.

DAYTON.

Music Hall (Larry H. Reist, manager): The Planter's Wife 17th, to a large and enthusiastic audience. The play received such a welcome as is seldom had in this city, if encores are a criterion. I would be doing but justice in pronouncing it the hit of the season. The play is bound to become a popular success. Harry Lacy gave an admirable picture of the Southern planter. Maude Granger's Edith was a beautiful conception. The co. is one of the best that has appeared here in years. A Madison Square Theatre co. presented Esmeralda 22d to a large audience. This was the first presentation in this city of Esmeralda, but the success was not equal to that which generally attends Madison Square productions.

Items: J. M. Hyde is in the city making arrangements for the appearance of Jumbo Davis, 31st.—Spencer H. Cone was in the city this week, paving the way for Kate Claxton.—Charlotte Thompson's agent, John D. Hatton, was here last week.

CHILLICOTHE.

Masonic Opera House (Klein and Wilson, managers): Sol Smith Russell, in Edgewood Folks, April 5; Kiralfys' Original Black Crook, 9th; Hanley's Squatter Sovereignty co., 16th.

Clough's Opera House (E. Kauffman, manager): Cincinnati Concert co. to a fair-sized audience 22d. Entertainment very good. Carrie Swain, in Mab, the Miner's Daughter, is heavily billed for 29th.

Items: John Vogel and George Fisher leave the 1st of April, to join Sells Brothers' advance corps.—Clough's Opera House was visited by a small fire last Thursday. Damage slight.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Hearts of Oak had a good house as usual, 21st, but it is no credit to us to say so. I think the play should be described as melo-trash-drama, glowing professional tributes to the contrary notwithstanding. However, I don't know but that the scenery in a large measure redeems the story. Esmeralda promises well for good business to-morrow night. It's consoling to think that Lent is almost over.

SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager): Most of the theatre-going people have expressed regrets that Minnie Hauk had cancelled. They looked forward to something of a treat. Mr. Klaw paid the city a visit and, looking after the interests of his co. (Esmeralda), which appears 29th.

Items: Mr. Klaw, when interrogated as regards the success of the season, said: "We have had a remarkable season, except the week we played at Milwaukee, which unfortunately for us, was the one after the Newhall disaster." The gentleman sends regards.—Seats for Sol Smith Russell are being taken quite rapidly, the people showing that they rather enjoy being freed from the "fast."

AKRON.

Academy of Music (W. G. Robinson, manager): Maude Granger, 21st, in The Planter's Wife, was well received by a fair house. Herne's Hearts of Oak, 23d; good house; satisfactory entertainment. C. B. Bishop in Strictly Business, April 2; Kiralfys' Black Crook, 6th; Frank Frayne, 9th; Mr. and Mrs. Chanfrau, 11th and 12th.

IRONTON.

Masonic Opera House (Ellsberry and Moore, managers): Rose Eytinge appeared 17th, for the first time here, in Princess of Paris. Business very large and people delighted. Her support is strictly first-class. Frederick Warde makes his initial bow to an Ironton audience, 24th, in Knowles' great tragedy, Virginius. Every reserved seat in the house is sold, and the engagement will be highly successful. There will be at least a $900 house. The co. comes direct from Columbus, and leaves Sunday morning for Chicago. Sol Smith Russell in Edgewood Folks, is booked for April 7. He will appear at Portsmouth, O., 6th, under the management of Ellsberry and Moore, of our city.

Items: We have been watching with interest your discussion of the one-night stand question. Our local managers on assuming control of the New Masonic, determined to play but one co. per week. To this they have strictly adhered, and the result has been highly satisfactory, business during the season being enormous for a city of twelve thousand inhabitants. They are now negotiating for some of the finest attractions for next season.—There are in course of construction here two new nail mills, in addition to those already in operation, which will make Ironton next season the "boss" show town of southern Ohio.

CANTON.

Opera House (Louis Schaefer, proprietor): Minnie Hauk Concert co., 17th, to a very large and exceedingly well-pleased audience. Should the co. ever favor Canton with another visit, they can count on a packed audience. Herne's Hearts of Oak, 22d, drew a very large audience, notwithstanding it was his second appearance. Leavitt's All-Star Specialty co., 30th.

Item: Minnie Hauk Concert co. closed the season in this city, 17th, and Miss Hauk was detained here several days on account of the illness of her mother.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Jay Rial's Uncle Tom's Cabin co., 21st, and Miner's Comedy Four on 23d, played to fair business. The Miner co. is about the finest vaudeville co. Urbana has seen this season.

XENIA.

New Opera House (J. A. Hiveling, manager): Rial's Uncle Tom's Cabin, 23d, to a large house. Carrie Swain, 30th.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Fred A. Parke, manager): Mrs. Langtry came 19th, 20th, 21st and 22d, and proved a surprise and a disappointment. She surprised us with her acting, for she played much better than we had supposed she could, and her beauty fell far below our expectations of a professional poser. The ladies voted her positively ugly, and the gentlemen pronounced her so-so. The Smoky City can produce a score of much more beautiful women than the Lily. Mrs. Langtry has burdened herself with one of the worst cos. that has yet appeared in this city. It was positively distressing to see the endeavors of some of the male members in the principal characters, in such standard comedies as She Stoops to Conquer and The Honeymoon. The co. was about as queer as an ordinary U. T. party, or a John R. Rogers XX Comedy comb. Business only fair. Hearts of Oak, 26th, week; Charlotte Thompson April 2, week.

Opera House (John A. Ellsler, manager): Thorne and Goodwin's Black Flag closed a good week's business, 24th. The piece made a favorable impression. Minnie Palmer, 26th, week; the Rankins, April 2, week.

Academy (H. W. Williams, manager): Hyde and Behman's Comedy co. played to large business last week. Second appearance this season. Harry Miner's Comedy Four comb., 26th, week; Leavitt's All-Star Specialty comb., April 2, week.

Museum (P. Harris, manager): Business continues good, and the show satisfactory.

Items: Manager Parke left for New York, 24th, and will return 27th.—The Mendelssohn Music Festivals begin April 2. Five performances will be given. Madame Nilsson will appear at the first and last performances.—The Girl That I Love comb. was in town 24th, en route East.—Colonel Andy Springer, of the Sells Brothers' show, was in the city last week.—Professor B. Weiss and his orchestra, have engaged Arsenal Park for a series of Summer-nights concerts.—The Minnie Palmer co. were in the city during the greater part of last week, having come direct from Denver.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): The Royal Hand Bell Ringers appeared 20th and 21st, with matinee, to average light business. The entertainment was very refined, and was superior to anything of the kind ever seen in this city. Young Mrs. Winthrop was presented by a Madison Square co. 24th, to a crowded house. The co. is well-balanced, and are all deserving of praise for the excellent manner in which they presented the play. The World comb. 30th and 31st, with matinee.

Items: Mr. Simpson, of The World, was with us a couple of days during the past week, and made many friends.—The Young Mrs. Winthrop co. spent Good Friday in New York. Carrie Wyatt left the co. there, [illegible] succeeding her in the character of Mrs. [illegible].—Catherine Lewis has cancelled date of [illegible] that week in New York, and appear here [illegible]. Manager Aschbach has secured Young Mrs. [illegible] for next season. He has also secured [illegible]

CORRY.

[illegible] Opera House (A. McFarland, manager): [illegible] Woman's Life, played to a small [illegible] has made many friends in

this city, and will play to a full house on her return visit early next season.

Item: Wright's Opera House has been purchased by G. E. Gleason, of this city, who will begin extensive repairs about April 1.

MAHANOY CITY.

Opera House (C. Metz, proprietor): Sullivan and Gaylord's Female Mastodons, 21st, were greeted by a crowded house. Robert McWade in Rip Van Winkle, 23d, to a fair-sized audience. McWade and co. are a decided success, should they return we bespeak a large audience. J. Z. Little's World co., 24th, to standing room. Ada Gray in East Lynne, is extensively billed for April 3. Their printing matter is the most attractive our town has ever seen.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): Anthony and Ellis' Uncle Tom's Cabin, 23d, to a poor house; poor performance; Uncle Tom had his skin bleached and looked like a white man.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Robert McWade in Rip Van Winkle to a small house, 20th. Sullivan's Female Mastodons to a fair male audience, 23d; bald heads sorely disappointed. John T. Raymond, 29th; Ada Gray, April 2.

ERIE.

Park Opera House (William J. Sell, manager): Panorama of the Arctic World, 23d and 24th, to fair patronage. Mrs. Langtry, in The Honeymoon, 29th; Modjeska, as Rosalind, 31st; Herne's Hearts of Oak, April 2.

Academy of Music (William J. Sell, manager): Leavitt's All-Star co. appear at this house on the Langtry night, 29th.

ALTOONA.

Primrose and West's Minstrels April 4; Frank I. Frayne 12th; Sullivan and Gaylord's Female Mastodons 13th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Duprez and Benedict's Minstrels are to appear 28th; followed on 30th by Evans, Bryant and Hoey's Meteors.

Items: W. B. McNeil, manager McNeil Sisters and Sam K. Hodgdon Concert co., has organized a minstrel party under the name of Mack's New Orleans Minstrels. They took the road 26th. The suit of Manager William J. Sell, of Erie, and Manager Frank Gilbert, of Dunkirk, against the Wilbur Opera co., was decided in favor of the plaintiffs, 21st, by Justice Pentz, in this city. Wilbur was booked and under contract to appear at both of the above named places, hence the suit. Sell recovered damages to the extent of $90 and Gilbert $75.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): 19th and 20th, The World (George O. Morris, manager), to large and very appreciative audiences. The scenery is very realistic. Florences in The Mighty Dollar, 22d, to a large and delighted audience. They were greatly encored; the company is good throughout.

PITTSTON.

Music Hall (W. D. Evans, manager): Madison Square Theatre co. in Young Mrs. Winthrop, 19th; large house; co. very fine. Sullivan and Gaylord's Female Mastodon co. to good house 22d; co. good. Joe Dowling in Nobody's Claim, 29th.

EASTON.

Opera House (William M. Shultz, manager): Young Mrs. Winthrop, 22d; excellent house. Dowling's comb. in Nobody's Claim, 30th.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (George Hackett, manager): Gillette and his Professor opened 19th and did a three nights' and Wednesday matinee to very discouraging business. McGeachy left a note for Hackett, telling him to fumigate the city. Palmer and Ulmer came 22d and stayed three nights, playing the Danites. We have had quite enough of that. Business was poor, except the first night, when they played for the benefit of the assistant ticket-seller to a fair house. Lights o' London 29th, 30th and 31st; second visit this season.

Low's Grand Opera House (William H. Low, Jr proprietors): Wyndham Comedy co. scored a big success here in Brighton and 14 Days. Wyndham's acting is delightful, and so is that of his assistants. The audience was enthusiastic and the house filled with the fashion of the city. We get too few of such attractions. Mr. and Mrs. W. J. Florence 29th, 30th and 31st, giving Mighty Dollar and Ticket-of-Leave. Barlow-Wilson's Minstrels, Mishler's Equine Paradox and Leavitt's Giganteans are booked for the near future.

Theatre Comique (Hopkins and Morrow, managers): Fine business and a good show all the week. The new faces this week are: Marie Whittingham, Rice and Barton, Ned Lang, Rosa Viola, Mart Healy and Ella Saunders, Kelly and Davis and Prof. Davis, ventriloquist.

Items: W. W. Allen joins the Palmer and Ulmer co. here and takes Mitchell's place.—Edward Taylor, Janauschek's agent, is in the city arranging for the Madame's first appearance.—H. E. Wheeler, agent for Only a Farmer's Daughter co., was in town last week.—Captain Winship, of the Police Department, who was commissioned by Neil Burgess to purchase a horse for his new play, has shipped the equine to Mr. Burgess in New York. The Captain has christened him Great Guns.—Mrs. Langtry comes April 13 and 14. Brooks and Dickson play Romany Rye for one week commencing April 23.—Waterman's Boston Double Uncle Tom co. bursted in Worcester, and Mr. Waterson is now in this city visiting friends. He says: "No more Uncle Tom in mine." He will probably go with Chanfrau next season.—Hopkins and Morrow, managers of the Theatre Comique, will have entire control of the attractions at Rocky Point this season, in place of Manager Hackett. I hope these gentlemen will brace it up and give us good shows, and they will make a good thing out of this really fine theatre.—Prof. Simmons' Uncle Tom co. went up in Connecticut, and Simmons is here looking well but sad.—Elks lodge is doing a good business and have a fine lodge room.

NEWPORT.

Bulls' Opera House (Henry Bull, Jr., manager): Jesse James, the Bandit King, was given by a fair co. to a good gallery 24th. It is time the practice in the gallery was stopped. It becomes a nuisance when the mob go so far as to hiss nearly every piece the orchestra plays.

TEXAS.

HOUSTON.

Pillot's Opera House (J. E. Rielly, manager): Haverly's Opera co., 19th, 20th and 21st, to good houses. Booked: Katie Putnam, 22d and 23d; B. McAuley, 24th.

UTAH.

SALT LAKE CITY.

Walker Opera House (J. P. Curran, manager): Stock co. played Duel in the Snow 15th; Shaughraun 16th; rather light houses.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): Hess Opera co., 19th and 20th, to very good business. Cushman and Leon's Minstrels, 26th, had largest advance sales of the season. Haverly's Mastodons, April 2. A new comedy-drama, entitled Driven from the Seas; or, The Pirate Dredger's Doom, will be brought out by James H. Duncan 3d; Milton Nobles, 4th, 5th; Herrmann, the magician, 10th, 11th; Catherine Lewis, 13th, 14th; Minnie Palmer, 20th, 21st; Katie Putnam, 23d, 24th.

RICHMOND.

Theatre (W. T. Powell, manager): The Hess Acme Opera troupe played a successful engagement of four nights and a matinee, commencing 21st, producing Chimes of Normandy, Bohemian Girl, Mascotte and Martha, to full houses.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Herne's Hearts of Oak came 19th and 20th, to full houses. Mr. Herne's benefit to Mrs. Hamilton is very much appreciated here. A Madison Square co. produced Hazel Kirke 21st, 22d, to good business. Thatcher, Primrose and West's Minstrels, April 5.

Academy of Music (Charles Shay, manager): Presented Gibbons and Davenport's comb. this week to good houses.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Mlle. Rhea 19th, 20th and 21st to fair business; but owing to Lenten services this Holy week was the only reason for light houses. She was too ill to appear 22d. Her support was most excellent, and her acting considered quite marvelous, the one great fault being her indistinct vocalizing of the English language. Jeffreys Lewis 25th; Salvini 26th and 27th.

Academy of Music (Harry Deakin, agent): F. S. Chanfrau returned 20th and 21st to light business. Briggs' Operatic Minstrels 23d, 24th and 25th, opened to light house. Their entertainment savors of the prehistoric age, and therefore very tame.

Slensby's Vaudeville (John Slensby, proprietor): A long and excellent array of talent for past week attracted good houses. The St. Felix Sisters, comb. opened week of 26th.

Item: It is now definitely settled that the Grand Opera House is to be lowered to the ground floor. The work is to begin May 1, and to be concluded by Sept. 1. The tenants of the stores have been notified to vacate. There is no question now but that we shall then have one of the finest theatres in the West. Messrs. Herman Nunnemacher and Marsh are to be the lessees, and R. L. Marsh manager. He leaves for New York May 1 to get bookings for next season.

MADISON.

Opera House (George Burroughs, proprietor): Geo. H. Adams' Humpty Dumpty comb. appeared 22d to a large house. The entertainment was one of the best of the kind given in this city for years, and was well received.

Item: THE MIRROR is sold every Saturday by C. H. Avery, William Park & Co., and at Mosely's.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): The Pathfinders held the boards 17th; light house and thin performance. "Snap" Humpty Dumpty 19th; poor house. Briggs' Boston Operatic Minstrels 22d to moderately-filled house, and giving general satisfaction. George H. Adams' Humpty Dumpty co. appear 23d. Jeffreys Lewis in La Belle Russe 27th will draw out good house. Harry Webber coming 31st; F. B. Warde April 13.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager): The Pathfinders 23d to good business. Jeffreys Lewis 26th; Fred Warde April 4 and 5; Haverly's Minstrels 7th.

Item: On 13th C. E. Moseley, of Myers' Opera House, received a telegram requesting him to book W. F. Briggs' Boston Operatic Minstrels for 22d. The following day Rhea, whom he had for some time been endeavoring to secure, offered him the same date, and of course he was forced to decline because already taken. Nothing was heard from Briggs until the 24th, when he telegraphed enquiring for open dates in a week in April —a week in which two shows were already booked. Instead of being here the 22d, as booked, the Briggs Minstrels put in that date at Beloit, a city of half the size, and only ten miles from Janesville.

RACINE.

Blake Opera House (J. M. Wood, manager): F. S. Chanfrau, 19th, in Kit, to small and disappointed audience. The performance was very tame. Mlle. Rhea, 23d, as Hester Grazebrook, in An Unequal Match, played to a $600 house. The fair young actress created a most favorable impression by her artistic cleverness. The supporting co. is a very good one. Acme Concert co., 24th, to fair house. Emma Abbott, in Iolanthe, April 3.

Item: The old Opera House has had its scenery and gallery torn down and removed, and hereafter the house will be occupied as a printing-office.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Holy week always reduces the attendance at theatres, and it is therefore a pity that such a number of unusually good attractions should have chosen that time for their appearance here. The week opened with a concert by the best talent the country could produce, but the attendance was small. Aldrich and Parsloe followed with their popular play, My Partner, and succeeded in drawing a good house, as both play and players are well and favorably known by everybody. The crowning event of the week, however, was the appearance of Modjeska in her famous role of Rosalind in As You Like It. The theatre was packed in every part, and never since the days of Neilson has such an excellent artist favored us. Her support is of more than ordinary excellence, for the most part. Round after round of applause marked the end of each act, and each time the fair artiste was forced to appear before the curtain. T. W. Keene in Richelieu was the closing attraction; but was not so well received as his merit demanded, the weather being very bad, though the house was far from being poor.

Items: After the performance on Thursday night Modjeska and a few members of her co. were tendered a reception by the Garrick club of this city, through the courtesy of the president, Mr. F. MacKelcan. The club has for its members a large proportion of the elite of the city, who, together with their invited guests, formed a brilliant assemblage. Mrs. Caldwell was present and sang several songs in such a charming manner that the fair countess could not forbear kissing her, at the same time expressing great admiration for her wonderful voice. Mrs. C. has, indeed, a voice of extraordinary compass and rare sweetness, which has secured for her several very flattering offers to go upon the stage, all of which she has declined. She, however, makes some very successful concert tours, and will be remembered as creating quite a furore in Chicago a short time since, when she received the highest eulogies of the press and public. Your correspondent was present at the reception and thoroughly enjoyed himself. Muldoon, the wrestler, adds not a little interest to Modjeska's co.—Keene put out the finest lithographs that ever seen here in connection with any co.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Modjeska's engagement; 20th and 21st, was very successful, crowded houses greeting her at each of the three performances. She opened in As You Like It. and her Rosalind was the best we have seen here for some time. The Orlando of Maurice Barrymore was splendid, and left little to be desired. The appearance of Muldoon, the New York ex-policemen, as Charles the Wrestler, was quite a feature, and he received a triple recall after his bout with Orlando. Camille was given at matinee, 21st, and Twelfth Night in the evening. Modjeska's Camille is too well known to need comment. The role of Viola, in Twelfth Night, is one that seems to suit the genius of Modjeska, and in it she shines to great advantage. A word of praise is due the excellent co. supporting her on this tour. Aldrich and Parsloe, in My Partner, made their reappearance 22d, 23d and 24th to good business. An extra matinee was given on Good Friday to a packed house. The stars, assisted by an excellent co., gave a fine performance of the play, from beginning to end. Salsbury's Troubadours, 29th; 30th and 31st. The Corsican Brothers, April 2, one week; Hanlons 9th, one week.

LONDON.

Grand Opera House (J. M. Lathrop, manager): Modjeska in As You Like It, 19th, made a good impression on a large and highly pleased audience. It was her first appearance in this city. Aldrich and Parsloe in My Partner played to a very fair house, 20th. Aldrich as Joe Saunders and Parsloe as Wing Lee received hearty rounds of applause.

OTTAWA.

Grand Opera House (John Ferguson, manager): Two large and fashionable audiences witnessed T. W. Keene's representations of Richelieu and Richard III., 19th and 20th. One noteworthy feature of the performances was the excellent support given by every member of the co. Keene's Richelieu is a splendid characterization, while as Gloster I think he is unsurpassed.

BROCKVILLE.

Opera House (George T. Fulford, manager): Thomas W. Keene, under the management of W. R. Hayden, came the 21st in Richard III., to good business. Tony Denier, 27th.

MONTREAL.

Academy of Music: 26th, for the week, Wyndham Comedy co.; April 2, 3, 4 and 5, Hanlon Bros.; 13th and 14th, Mrs. Langtry

Theatre Royal: 26th, Pat Rooney's comb.; April 2, one week, the Rentz-Santley troupe.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT OPERA CO.: Cedar Rapids, Ia., 29; Dubuque, 30, 31; Rockford, Ill., April 2; Racine, Wis., 3; Milwaukee, 4, 5, 6, 7.

ADA GRAY: Lebanon, Pa., 29; Pottstown, 30; Reading, 31; Pottsville, April 2; Mahanoy City, 3; Shenandoah, 4; Danville, 5; Allentown, 6; Bethlehem, 7; Norwalk, Ct., 9; Bridgeport, 10; Danbury, 11; Waterbury, 12; New Haven, 13, 14.

ANNIE PIXLEY (M'liss): N.Y. City, March 26, two weeks; Baltimore, April 9, week; Philadelphia, 16, week; Williamsburg, 23, week; N. Y. City, 30, week; Harlem, N. Y., May 7, week—close season.

ACME OPERA CO.: Charleston, 26, 27, 28, 29; Savannah, 30, 31, April 2, 3; Macon, 4; Atlanta, 5, 6, 7; New Orleans, 9, week.

ADAMS' HUMPTY DUMPTY CO.: Chicago, 26, week; Joliet, Ill., April 2; Burlington, Ia., 5; Springfield, Ill., 7.

ALDRICH AND PARSLOE (My Partner): Philadelphia (Arch), 26, week.

ALICE OATES: Lexington, Ky., April 2, 3, 4; Harrodsburg, 5; Paris, 6.

AGNES WALLACE-VILLA CO.: Vinton, Ia., 28, 29, 30; Waterloo, 31, April 2; Cedar Falls, 3, 4, 5; Iowa Falls, 6, 7; Webster City, 9, 10, 11; Ft. Dodge, 12, 13, 14; Angus, 16, 17, 18.

ATKINSON'S JOLLITIES: St. Paul, Minn., 30, 31.

BARTLEY CAMPBELL'S WHITE SLAVE: Troy, 26, week; N. Y. City, April 2, two weeks.

BARTON OPERA CO.: N. Y. City, March 12, indefinite engagement.

BARTLEY CAMPBELL'S SIBERIA: N. Y. City (Haverly's), Feb. 26, six weeks; Brooklyn, April 2, week; Chicago, 9.

BAKER AND FARRON: Denver, Col., 26, week; Leadville, April 2, 3, 4; Pueblo, 7; Georgetown, 9; Central City, 10; Boulder, 11.

BOSTON IDEAL OPERA CO.: Boston, March 19, three weeks.

BERTHA WELBY: Auburn, N. Y., 29; Syracuse, 30, 31; Oneida, April 2; Rome, 3; Utica, 4; Gloversville, 5; Schenectady, 6; Saratoga, 7; Albany, 9, 10, 11; Troy, 12, 13, 14; Brooklyn, 16, week; Jersey City, 23, week.

BOUCICAULT: N. Y. City (Star Theatre), March 26, several weeks.

BUFFALO BILL: Boston, 26, week; Albany, April 2; Troy, 3; Amsterdam, 4; Utica, 5; Oneida, 6; Syracuse, 7; Rochester, 9, 10; Batavia, 11; Buffalo, 12; Bradford, Pa., 13—close season.

BAIRD'S MINSTRELS: Utica, N. Y., 31; Little Falls, April 2.

BARLOW-WILSON MINSTRELS: New Haven, Ct., 29; New London, 30; Fall River, Mass., 31; New Bedford, April 2; Providence, R. I., 3, 4.

BARNEY MCAULEY: Rome, Ga., 29, 30; Chattanooga, Tenn., 31; Paducah, Ky., April 2, 3; Cairo, Ill., 4; Alton, 5; Springfield, 6; Jacksonville, 7; Quincy, 9.

BARRY AND FAY (Irish Aristocracy): Louisville, 29, 30, 31; St. Louis, April 2, week; Springfield, O., 9.

BIG FOUR MINSTRELS: Pittsburg, 26, week; Brooklyn, April 2, week.

BAUM'S MAID OF ARRAN CO.: Williamsburg, 26, week.

BARNUM'S CIRCUS: N. Y. City, March 26, four weeks.

BENNETT-MOULTON OPERA CO.: Ticonderoga, N. Y., April 2, 3; Ft. Henry, 4, 5; Plattsburg, 6, 7; Champlain, 9; Swanton, Vt., 10, 11; St. Albans, 12, 13; Burlington, 14.

CALLENDER'S NEW COLORED MINSTRELS (Charles Callender, mgr.): St. Louis, 26, week; Indianapolis, Ind., April 2; Terre Haute, 3; Evansville, 4; Nashville, 5, 6, 7.

CHANFRAUS: Kalamazoo, 28, 29; Grand Rapids, Mich., 30, 31; Detroit, 2, 3, 4; Ypsilanti, 5, 6; Adrian, 7; Jackson, 9; Akron, O., 11, 12; Youngstown, 13, 14.

COLLIER'S LIGHTS O' LONDON A: Baltimore, 26, week; Wilmington, Del., April 2, 3, 4; Trenton, N. J., 5, 6, 7; Brooklyn, 9, week; Easton, Pa., 16, 17, 18; New Brunswick, N. J., 19, 20, 21; Newark 23, week.

COLLIER'S LIGHTS O' LONDON NO. 1: Providence, 29, 30, 31; Lowell, Mass., April 2, 3, 4; Manchester, N. H., 5, 6, 7; Lawrence, Mass., 9, 10, 11; Lynn, 12, 13, 14.

CATHERINE LEWIS OPERA CO.: N. Y. City, 26, two weeks; Richmond, Va., 9, 10 11.

CHARLOTTE THOMPSON: Pittsburg, Pa., April 2, week; Cleveland, O., 9, week.

C. B. BISHOP (Strictly Business): Sandusky, O., 29; Tiffin, 30; Mansfield, 31; Akron, April 2; Meadville, Pa., 3; Erie, 4; Bradford, 5; Oil City 6; Newcastle, 7; Cincinnati, 9, week.

CORSICAN BROTHERS (Stetson's Co): N. Y. City (Windsor), 26, week; Brooklyn, April 2, week; Buffalo, 9, week.

C. A. GARDNER'S KARL CO.: Wellington, Ia., 9; Winfield, 30; Independence, Mo., 31; Parsons, April 2; Nevada, Mo., 3; Carthage, 4; Joplin, 5; Springfield, 6, 7; Lamar, 9; Ft. Scott, 10; Butler, Mo., 11.

CARRIE SWAIN (Mat the Romp): Chillicothe, O., 29; Xenia, 30; Richmond, Ind., 31; Indianapolis, April 2, 3, 4; Springfield, 5; Columbus, 6, 7; Cleveland, 9, 10, 11; Elyria, 12; Sandusky, 13; Urbana, 14; Cincinnati, 16, week; St. Louis, 23, week.

C. L. DAVIS: Dayton, O., 31; Cincinnati, April 2, week.

CUSHMAN AND LEON'S MINSTRELS: Danville, Va., 29; Lynchburg, 30; Staunton, 31; Baltimore, April 2, week.

CASTLE'S CELEBRITIES: Buffalo, 26, week; Cincinnati, April 2, week.

DEN THOMPSON: Fall River, Mass., 30; Woonsocket, R. I., 31; Brockton, Mass., April 2; North Attleboro', 3; Worcester, 4; North Adams, 5; Pittsfield, 6; Hudson, N. Y., 7; Williamsburg, 9, week.

DAVENE'S ATTRACTIONS: Troy, N. Y., 29, 30, 31; N. Y. City, April 2, week; Philadelphia, 9, week; Washington, 16, week; Chicago, 23, two weeks.

DUPREZ AND BENEDICT'S MINSTRELS: Greenville, Pa., 29; Youngstown, O., 30; New Brighton, 31; Salem, April 2; Massillon, 3; Wooster, 4; Ashland, 5; Galion, 6; Mansfield 7.

DUFF'S STANDARD OPERA CO. (Heart and Hand): Chicago, April 2, week.

DEVIL'S AUCTION CO.: Nashville, April 2, 3, 4; Memphis, 5, 6, 7.

DEFOSSEZ FRENCH CO.: Mexico.

EQUINE PARADOX: Boston.

FRANK MAYO: Baltimore (Academy), 26, week; N. Y. City April 2, week; Williamsburg, 9, week; Brooklyn, 16, week.

F. B. WARDE: Chicago, 26, week.

FRAULEIN GALLMEYER: N. Y. City (Thalia), 26, two weeks.

FRANK I. FRAYNE: Detroit, Mich., April 2, week; Akron, O., 9; Newcastle, Pa., 10; Johnstown, 11; Altoona, 12; Tyrone, 13; Harrisburg, 14; Baltimore, 16, week; Washington, 23, week.

FLORENCES: Providence, 29, 30, 31; Boston, April 2, two weeks; Rutland, Vt., 16; Burlington, 17; Montreal, 18, 19, 20, 21; Ottawa, 23; Kingston, 24; Toronto, 25, 26, 27, 28.

FORD'S OPERA CO.: Nashville, Tenn., 29, 30, 31; Louisville, April 2, 3, 4; Evansville, 5, 6; Vincennes, 7; Decatur, Ill., 9; Springfield, 10; Jacksonville, 11.

FAY TEMPLETON OPERA CO.: Toledo, O., 29; London, Ont., 30, 31; Toronto, April 2, 3, 4; Brantford, 5; Hamilton, 6, 7.

GEORGE S. KNIGHT: Chicago, 26, week; Milwaukee, April 5, 6, 7, 8; Bloomington, Ill., 9; Peoria, 10; Galesburg, 11; Keokuk, Ia., 12; Burlington, 13; Quincy, Ill., 14; Springfield, 16; Lafayette, Ind., 17; Kokomo, 18.

GOODWIN AND THORNE'S BLACK FLAG: Buffalo, 26, week; lapse; Philadelphia, April 9, two weeks.

GUS WILLIAMS (One of the Finest): Chicago, 26, week; Cincinnati, April 2, week; Boston, April 9; close season.

GRISTINGER: Chicago, 26, week; Cincinnati, April 2, week; Baltimore, 9.

HERNE'S HEARTS OF OAK: Pittsburg, 26, week; Erie, April 26; Jamestown, N. Y., 3; Hornellsville, Pa., 4; Bradford, 5, 6, 7; Buffalo, N. Y., 9, 10, 11; Rochester, 12, 13, 14.

HAVERLY'S MASTODONS: Savannah, 28, 29; Charleston, S. C., 30, 31; Norfolk, Va., April 2; Richmond, 3, 4; Washington, 5, 6, 7; Baltimore, 9, week.

HAVERLY'S NEW MINSTRELS: Coldwater, Mich., 30; South Bend, Ind., 31; Chicago, April 2, week.

HAVERLY'S MERRY WAR CO.: Shreveport, La., 29, 30; Texarkana, Ark., 31; Hot Springs, April 2, 3; Little Rock, 4, 5; Memphis, 6, 7.

HYDE AND BEHMAN VARIETY CO.: Washington, 26, week; N. Y. City (London), April 2, week; Brooklyn, 9, week.

HERRMANN: Columbus, Ga., 29; Atlanta, 30, 31; Macon, April 2; Augusta, 3; Savannah, 4, 5; Charleston, S. C., 6, 7.

HARRISONS (Alice and Louis): San Francisco, 19, two weeks; Oakland, Cal., April 2, 3; San Jose, 4; Marysville, 9; Nevada City, Nev., 11; Eureka, 13; Ogden, Utah, 16; Salt Lake, 17; Laramie, Wyo. Ter., 20; Cheyenne, 21; Denver, Col., 23.

HARRY MINER'S COMEDY FOUR: Pittsburg, 26, week; Washington, April 2, week; Trenton, N. J., 9; Newark, 10, 11; New Haven, Ct., 12; New Britain, 13; Meriden, 14.

HARRY WEBBER: Beloit, Wis., 31; Dubuque, Wis., April 2, 3.

HANLONS: Syracuse, 28, 29; Ogdensburg, 30, 31; Montreal, April 1, five nights; Ottawa, 6, 7; Toronto, 9, week; Rochester, N. Y., 16, 17, 18, 19; Erie, Pa., 20, 21—close season.

HUNDRED WIVES CO.: N. Y. City, 26, week; Cincinnati, April 2, week.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Port Huron, Mich., April 5; Flint, 6; Lima, O., 7; Cincinnati, 9, week.

HARRY MEREDITH (Ranch 10): Detroit, 26, week; Richmond, Ind., April 2, 3; Crawfordsville, 4; Indianapolis, 5, 6, 7.

HER ATONEMENT (Emily Rigl): Boston, 26.

HAVLIN'S FOGG'S FERRY (Carrie Stewart): Peru, 29; Martinsville, 30; Shelbyville, 31; Seymour, April 2; Columbus, 3; Rushville, 4; Connersville, 5, 6; Muncie, 7, 9; Portland, 10; Warsaw, 11; Goshen, 12; Elkhart, 13; Coldwater, Mich., 14.

HARRY LACY'S PLANTER'S WIFE COMB.: Harlem, N. Y. (Mt. Morris), 26, week; N. Y. City (Haverly's), April 2, four weeks.

HOWARD'S U. T. C.: Washington, 27, five nights.

HI HENRY'S MINSTRELS: Poultney, Vt., 30; Rutland, 31; N. Adams, Mass., April 2; S. Adams, 3.

IDA LEWIS: Dubuque, Ia., April 9, week.

J. K. EMMET: Brooklyn, 26, week; Buffalo, April 2, week.

JANAUSCHEK: Boston, 26, week; Providence, R. I., April 2, 3, 4; New Bedford, Mass., 5; Taunton, 6; Pawtucket, R. I., 7; Willimantic, Ct., 9; Norwich, 10; New London, 11; New Haven, 12, 13; New Britain, 14; Hartford, 16; Springfield, 17; Worcester, Mass., 18; Milford, 19; Lowell, 20; Nashua, N. H., 21.

JOLLY PATHFINDERS: Stevens Point, Wis., 29; Morrell, 30; Warsaw, 31; Tomah, April 2; Sparta, 3; La Crosse, 4; Winona, 5.

JOSEPH MURPHY: Philadelphia, 26, week; Hartford, Ct., April 2; Worcester, Mass., 3; Lowell, 4; Lynn, 5; Salem, 6; Brockton, 7; Fall River, 9; Newport 10; Pawtucket, 11; Marlboro, 12; Holyoke, 13; Springfield, 14.

JOHN T. RAYMOND: Washington, April 2, week; Baltimore, 9, week.

JAY RIAL'S UNCLE TOM CO.: Philadelphia (Academy), 26, two weeks.

JOHN MCCULLOUGH: Washington, 26, week; Williamsburg (Novelty), April 2, week.

JOHN E. INCE: Macon, Ga., 28, 29; Columbus, 30, 31; Eufaula, April 2; Cuthbert, 3; Americus, 4; Albany, 5; Thomasville, 6, 7; Jacksonville, 9, 10.

JOHN A. STEVENS: N. Y. City (Cosmopolitan), 26, week.

J. Z. LITTLE'S WORLD CO.: Brooklyn, April 2, week.

JOSEPH DOWLING (Nobody's Claim): Trenton, N. J., 31.

JEFFREYS LEWIS (La Belle Russe): Racine, Wis., 28, 29; Rockford, Ill., 30; Aurora, 31; Kalamazoo, Mich., April 2; Battle Creek, 3; Grand Rapids, 4, 5, 6, 7; Urbana, 8, 9; Dayton, 10; Columbus, 11, 12; Janesville, 13; Wheeling, W. Va., 14; Chicago (Academy), 16, week.

JOHN DILLON (States Attorney): Warnego, Kas., 29; Manhattan, 30; Junction City, 31; Salina, April 1; Abilene, 3; Beloit, 4; Clay Centre, 5; Washington, 6.

JULIA A. HUNT: New Albany, Ind., 28, 29; Lexington, Ky., 30, 31; Richmond, April, 2, 3; Paris, 4, 5; Marysville, 6, 7; Portsmouth, 8, 9, 10; Chicago, 16.

JOSEPH PROCTOR: Portsmouth, N. H., April 6.

KATE CLAXTON: Columbus, O., 30, 31; lapse; Fort Wayne, Ind., April 4; Logansport, 5; Lafayette, 6; Danville, 7; Terre Haute, 9; Vincennes, 10; Evansville, 11; Hopkinsville, Ky., 12; Nashville, 13, 14; Memphis, 16, 17, 18; Louisville, 19, 20, 21; Cleveland, 23, week.

KATIE PUTNAM: New Orleans, 26, week; Mobile, April 2, 3, 4; Pensacola, Fla., 5, 6, 7; Greenville, Miss., 9; Columbus, 10, 11.

KIRALFYS' OWN BLACK CROOK: Indianapolis, 26, week; Cincinnati, April 2, week.

KIRALFYS' BLACK VENUS: Philadelphia, 26, week; Newark, April 2, week.

KENDALL COMB.: Newton, Ia., 26, week; Marengo, April 2, week; Des Moines, 9, week.

KIRALFYS' MICHEL STROGOFF: Columbus, O., 30, 31.

LAWRENCE BARRETT: St. Louis, 26, week; Peoria, Ill., April 2; Burlington, Ia., 3; Des Moines, 4; Omaha, 5, 6, 7; Kansas City, 9, week; Denver, 16, week; Milwaukee, 24, 25.

LESTER WALLACK: Albany, April 2, week.

LUDWIG BARNAY: Chicago, April 2.

LONG STRIKE CO. (Union Square): Brooklyn (Park), 26, week.

LEAVITT'S ALL-STAR SPECIALTY CO. NO. 2: Erie, Pa., 29; Canton, O., 30; Youngstown, 31; Pittsburg, April 2, week; Buffalo, N. Y., 9, week; Philadelphia, 16, week.

LEAVITT-PASTOR CO.: Chicago, 26, two weeks; St. Louis, April 9, week; Pittsburg, 16, week.

LEAVITT'S GIGANTEAN MINSTRELS: Philadelphia, 26, week; Bridgeport, Ct., April 2; Waterbury, 3; Hartford, 4; Springfield, 5; Holyoke, 6; Worcester, 7; Boston, 9, week.

LEAVITT'S RENTZ-SANTLEY CO.: Boston, April 2, week.

LOTTA: Indianapolis, 29, 30, 31; Columbus, O., April 2; Toledo, 3; Grand Rapids, Mich., 4; Detroit, 5, 6, 7; Erie, Pa., 9; Bradford, 10, 11; Olean, 12; Elmira, N. Y., 13; Oswego, 14; Syracuse, 16, 17; Utica, 18; Troy, 19, 20, 21.

LITTA CONCERT CO.: Fargo, D. T., 30; Minneapolis, Minn., April 2, week.

LILLIAN SPENCER: Milwaukee, 30, 31, April 1; Detroit, 2, 3, 4; Cleveland, 5, 6, 7; Pittsburg, 9, week.

MARGARET MATHER: Bangor, Me., 30; Plymouth, N. H., April 2; Manchester, 3; Concord, 4; Keene, 5; Worcester, Mass., 6.

MARY ANDERSON: Albany, N. Y., 26, week; N. Y. City (Grand Opera House), April 2, two weeks; Brooklyn, 16, week—close regular season; Cincinnati (Dramatic Festival), 30.

MAGGIE MITCHELL: Columbus, O., 28, 29; Wheeling, W. Va., 30, 31; Brooklyn, April, 2, week; Washington, 9, week.

MONTE CRISTO CO. (Stetson's): Brooklyn (Gd. Op. House), 26, week; Philadelphia, April 2, week; Providence, R. I., 10, 11, 12; Fall River, Mass., 13; Worcester, 14; Boston, 16, week.

MODJESKA: Rochester, N. Y., 29, 30; Erie, Pa., 31; Baltimore (Holliday), April 2, week.

MCCAULL'S OPERA CO. (Heart and Hand): Cincinnati, 26, week; Indianapolis, April 2, 3, 4; Louisville, 5, 6, 7; St. Louis, 9, week; New York (Casino), 16.

MCCAULL'S OPERA CO. (Lace Handkerchief): Kansas City, 29, 30, 31; Denver, April 2, week; Salt Lake, 9, 10, 11, 12; San Francisco, 16, four weeks.

MINNIE MADDERN: Salt Lake City, 29, 30, 31; San Francisco, April 2, two weeks; Oakland, 16.

MRS. LANGTRY: Rochester, N. Y., 30, 31; Syracuse, April 2; Albany, 3, 4; Montreal, 6, 7; Springfield, Mass., 10.

MILTON NOBLES: Winston, N. C., 29; Raleigh, 30; Goldsboro, 31; Wilmington, April 2, 3; Norfolk, Va., 4, 5; Richmond, 6, 7; Cumberland, Md., 9; Hagerstown, 10; Wilmington, Del., 11; Lancaster, Pa., 12; Trenton, N. J., 14; Philadelphia, 16, week—close season.

MCGIBENY FAMILY: Albion, N. Y., 29; Holly, 30; Brockport, 31.

M. B. CURTIS (Sam'l of Posen): Philadelphia (Opera House), 26, week; N. Y. City (Mt. Morris), April 2, week.

MAPLESON'S OPERA CO.: N. Y. City, March 12, five weeks.

MCKEE RANKIN: Cincinnati, 26, week; Pittsburg, April 2, week; Chicago, 9, week.

MANCHESTER-JENNINGS CO.: Hartford, Ct., 26, week; Philadelphia, April 2, week; N. Y. City, 9, week; Boston, 16, week.

MESTAYER'S TOURISTS: St. Louis, 26, week; Sedalia, April 2; St. Joseph, 3; Atchison, Kas., 4; Leavenworth, 5; Lawrence, 6; Topeka, 7; Denver, Col., 9, week; Leadville, 16, 17, 18; Pueblo, 19, 20.

MATSON'S MULDOON CO.: Corning, N. Y., 29; Bath, 30; Penn Yan, 31; Canandaigua, April 2; Seneca Falls, 3; Geneva, 4; Lyons, 5; Newark, 6; Palmyra, 7.

METEORS: Oil City, Pa., 29; Meadville, 30; Elkhart, Ind., 31; Chicago, April 2, week; Cincinnati, 9, week; Pittsburg, 16, week; N. Y. City, 23, two weeks.

MADISON SQUARE (Esmeralda; C. A. Schroeder, mgr.): Asbury Park, N. J., 29; Red Bank, 30; Keyport, 31; New Milford, April 2, week; Great Barrington, Mass., 3; Southington, Ct., 4; Bristol, 5; Chicopee, Mass., 6; North Adams, 7.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Cincinnati, 26, week; St. Louis, April 2, week.

MADISON SQUARE (Esmeralda; H. Rockwood, mgr.): Sandusky, O., 29; Toledo, 30, 31; Cleveland, April 2, week.

MADISON SQUARE (Esmeralda; C. A. Haslam, mgr.): Lowell, Mass., 29; Manchester, N. H., 30; Concord, 31; Dover, April 2; Portsmouth, 3; Portland, Me., 4, 5; Bath, 6; Rockland, 7.

MADISON SQUARE (Hazel Kirke; F. L. Bixby, mgr.): Sherman, Tex., 29; Denison, 30; Parsons, Kas., 31; Joplin, April 2; Fort Scott, 3; Sedalia, 4; Lexington, 5; Kansas City, 6.

MADISON SQUARE (Hazel Kirke; C. R. Bacon, mgr.): Ypsilanti, Mich., 29; Adrian, 30; Hudson, 31; Hillsdale, April 2; Coldwater, 3; La Porte, Ind., 4; Elkhart, 5; Goshen, 6; Warsaw, 7.

MADISON SQUARE (Professor; C. McGeachy, mgr.): Williamsburg, 26, week; Brooklyn, April, 2, week.

MADISON SQUARE (Young Mrs. Winthrop; J. H. Hart, mgr.): Bradford, Pa., 29; Titusville, 30; Warren, 31; Dunkirk, N. Y., April 2; Oil City, Pa., 3; Meadville, 4; Erie, 5; Greenwich, 6; New Castle, 7.

NILSSON CONCERT TOUR: Washington, 29.

NUGENT AND GLEASON'S METROPOLITANS: Fort Plain, N. Y., 26, week.

NEIL BURGESS: N. Y. City (Bijou), 26, three weeks.

ONLY A FARMER'S DAUGHTER (Joseph Frank, mgr.): Worcester, Mass., 29; New Haven, Conn., 30, 31; Milford, Mass., April 2; Waltham, 3; Canton, 4; Fall River, 5, 6; Newport, R. I., 8; New Bedford, Mass., 9.

ONLY A FARMER'S DAUGHTER (C. R. Gardiner, mgr.): Philadelphia, 26, week; Cleveland, April 2, week; N. Y. City, 9, week.

OLIVER DOUD BYRON: Detroit, 26, week; Chicago April 2, week.

OUR SUMMER BOARDERS: Williamsburg, N. Y., April 2, week.

PAT ROONEY CO.: Montreal (Royal), 26, week.

PALMER-ULMER '49 CO.: Newport, R. I., 29; Salem, Mass., 30.

ROBSON AND CRANE: Keokuk, Ia., 30; Davenport, 31; Chicago, April 2, two weeks.

ROLAND REED (Cheek): St. Louis, 26, week; Chicago, April 2, week; San Francisco, 16.

RICE'S OPERA CO. (Iolanthe): Washington, 26, week; Philadelphia, April 2, two weeks.

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ROSE EYTINGE: Cleveland, 29, 30, 31; Philadelphia, April 2, week; N. Y. City, 9, two weeks; Boston, 23, two weeks.

RHEA: St. Louis, April 2, week; Cincinnati, 9, week; Pittsburg, 16, week.

RICE'S SURPRISE PARTY: Carson City, Nev., 29; Virginia City, 30, 31; Eureka, April 2; Ogden, Utah, 4; Salt Lake, 5, 6, 7.

ROGERS' SWEETHEART (Minnie Palmer): Pittsburg, 26, week; Baltimore (Ford's) April 2, week; Washington, 9, week; Lynchburg, Va., 16, 17, 18; Richmond, 19.

ROBERT MCWADE: Elmira, N. Y., 29; Ithaca, 30; Cortland, 31; Binghamton, April 2; Norwich, Conn., 5; Oswego, N. Y., 6.

SALVINI: Cleveland, 29, 30—close regular season; Philadelphia, April 2 (in conjunction with Clara Morris); Boston, 9.

SCANLAN'S FRIEND AND FOE CO.: Chicago (Hooley's), 26, week; St. Louis (People's), April 2, week; San Francisco, 30, four weeks.

SALSBURY'S TROUBADOURS: Toronto, 29, 30, 31; Rome, N. Y., April 2; Saratoga, 3; North Adams, Mass., 4; Fitchburg, 5; Portland, Me., 6, 7.

SULLIVAN AND GAYLORD'S FEMALE MASTODONS: Baltimore, 26, week; Washington, April 2, week.

SOL SMITH RUSSELL: Indianapolis, Ind., 29, 30, 31; Greenville, April 2; Dayton, O., 3; Springfield, 4; Chillicothe, 5; Portsmouth, 6; Ironton, 7; Maysville, Ky., 9; Lexington, 10; Louisville, 11, 12, 13, 14.

T. W. KEENE: Muskegon, Mich., April 2.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: Baltimore, 26, week; Wheeling, W. Va., April 5; Steubenville, O., 6.

TAKEN FROM LIFE: Philadelphia, 26; St. Louis, April 9; Chicago, 16, two weeks; Cincinnati, 30.

TONY PASTOR'S TRAVELING CO.: Philadelphia, April 9, week.

TONY DENIER'S H. D. CO.: Toronto, 30, 31.

VOKES FAMILY: San Francisco, 26.

WHITELEY'S HIDDEN HAND CO.: Saginaw City, Mich., April 2; St. Louis, 3; E. Saginaw, 4; Bay City, 5; Reed City, 6; Manistee, 7; Ludington, 9; Codulac, 10; Grand Rapids, 11; Whitehall, 12; Ionia, 13; Kalamazoo, 14.

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The Gay Capital.

PARIS, March 11.

A première representation at the Grand Opera is such a rare occurrence that it is an event to be noticed. The musical world has been agog with excitement over the production of the new opera Henry III., and on Monday last this long endured curiosity was satisfied in seeing this opera represented. The music is by Camille La Saint-Saens and the libretto is the joint production of Messrs. Leonce Detroyat and Armand Sylvestre. Saint-Saens, who has made himself famous as a symphonist and by his Danse Macabre, Samson and Delilah, and Deluge, is a musician of the highest order. This is his first opportunity for giving to the public his ideas of dramatic music. Although a great admirer of Wagner he does not pretend to imitate him; yet one is surprised on opening the partition of his new work to find that a titled index of the *morceaux* is replaced by a simple index of acts and scenes. It is seemingly his wish to convey the idea that the whole work is a chain of musical soliloquy or dialogue without aria, cavantine or romance. Yet the opera abounds in lovely little bits which can well be designated as cavantines, arias, madrigals and romances.

The reign of Henry VIII. has produced material for several plays and operas, none of which have been successful excepting Donizetti's opera of Anne Boleyn, which had some popularity about the time of its first production at Milan, in 1822, and afterward in Paris in 1831, when Lablache played the title rôle. Litolf's work, Catherine Howard, was performed at the Brussels Conservatoire in 1847, but never met with any real success. The last attempt at dramatizing any event of the reign of that modern Blue-Beard, was the drama by Gilbert Thierry which, after one performance at the Comedie Française, was shelved as being utterly useless. Judging by the reception accorded to Saint-Saens' new work on this subject, it is to be not only a success but a favorite in the repertoire of the Opera. Never was a larger nor more brilliant audience inside the magnificent edifice than that which greeted the first performance Monday, and many of the numbers were encored.

The subject which the librettists have chosen as the groundwork for the opera is the divorce of Henry VIII. from Catherine of Arragon and his marriage with Anne Boleyn. The first scene is laid in the royal palace in London; the act is begun by the Duke of Norfolk and Don Gomez de Feria, the Ambassador from Spain. Anne Boleyn, having met Don Gomez at the French court when she was a maid of honor there, fell violently in love with him and afterward wrote to Queen Catherine telling her of her tender feeling for the young Spaniard, which he reciprocates. This interested the Queen in her behalf and caused her to request her brother, the King of Spain, to send him to the English Court as Ambassador, Anne having in the meanwhile left the French Court had come to London. The action of the opera begins where Gomez arrives in London with the intention of marrying Anne. He communicates his feelings to Norfolk, who is much surprised, as the court small-talk has circulated the rumor that Henry is in love with her himself. Henry presents Anne to Catherine as maid of honor, and gives her the title of Marchioness of Pembroke. At the same time, while he is whispering loving words to her, the funeral chant is heard as Buckingham is being taken to the scaffold.

The second act is laid in the park in Richmond. Gomez doubts Anne's fidelity, but the ambition of the latter is that she will be nothing to Henry if not his Queen. But before the King can marry Anne, there is Catherine to get rid of; so Henry suddenly arrives at the conclusion that his marriage with her was illegal inasmuch as she was the widow of his brother. The Holy See sanctioned such a marriage, but the Levitical did not, and he therefore wished to make the Holy See conform with the Levitical. He accordingly writes to the Pope asking him to declare his marriage with Catherine illegal or to grant him a divorce; the Pope refuses to do either and sends his legate with the answer. Upon the legate's arrival Henry refuses to listen to him, telling him to wait until to-morrow—"For the present we will be amused." That is the signal for the entrance of the grand ballet.

The first scene of the third act is in the King's Palace. Henry has told the legate that as the Pope will not grant an annulment of his marriage with Catherine, he will apply to the court for a divorce. Anne, however, repents of her ambition for the moment; and seeing how much trouble her union with Henry is likely to cause, begs him to desist. This arouses Henry's jealousy, as it suggests to him that he may have a favored rival. The second scene takes us to the Hall of Parliament, where the divorce case is going on. Catherine's self-defense in this scene is a fine piece of lyric drama. After arguments pro and con, the divorce is proclaimed, at which instant the legate arrives again, bringing a paper excommunicating Henry from the Church. At this Henry harangues the people who have come into the hall, telling them that as they are free English they will not be subject to Papal laws, and this closes the third act. In the fourth and last act Henry has banished Catherine to Kimboldt Castle; has married Anne, and in some way has discovered that Anne wrote the letter to Catherine (mentioned in the first act), and also that Catherine still possesses the letter, which he wishes to get, in order to see if his suspicions concerning Gomez are correct. The second scene of this act is laid in Kimboldt Castle, where the divorced Queen is dying of consumption. Anne has arrived and is supplicating the Queen to destroy the letter. Catherine, for an instant, wishes to be revenged; then, remembering that her end is so near, desires to die at peace with the world. She accordingly is about to accede to Anne's request, when Gomez and Henry arrive. After many futile attempts to discover the whereabouts of the letter and its contents, Henry concluded to provoke Catherine to confess; so he tells Anne, in her presence, that she is the only woman he ever loved. The unhappy Catherine cries: *Pourquoi me tentes-vous*, and expires without having delivered her secret. Henry is chagrined at being forced to return as wise as when he came; and turning to Anne and Gomez, says, threateningly: *Morte avec son secret! Mais si j'apprends jamais, qu'on se raille de moi la pache desormais*, and the curtain descends. This is certainly an unsatisfactory *denouement* after listening to four acts; but the acting of Mlle. Krauss, as the Queen, in the last scene, was superb. Mlle. [illegible], as Anne, was extremely good. La[illegible] was excellent as the King, and the ballet was a feature which was thoroughly enjoyed by lovers of the poetry of motion. The ballet of the opera in Paris is probably the best in the world, as it is managed with great care in every detail. In mounting Henry VIII. a fortune twice told has been spent. The costumes are in strict accordance with history, thanks due to M. Lacoste, who went to England and visited Hampton Court to copy some portraits there especially for this opera. The costumes are superb, the decorations ditto, and the whole *mise-en-scene* gives evidence that M. Vaucorbeil believes in doing things perfectly. Among the gems of the opera is the Romance (of Henry) in *la major*, "De ton regard," a barcarole by Gomez and Norfolk, a chorus of women, "Noble dame, pour vous plaire," and a touching lament sung by the Queen in the last tableau, "Jene te reverrai jamais ô souce terre ou je suis née!" The opera will possibly be given in America after a while. If such is the case, I can assure my countrymen that there is a rare treat in store for them.

On the 21st of March will be given the one hundredth representation of Fedora. The piece will be continued until the 20th of April. Next year Sara will play in her son's theatre, L'Ambigu. The piece will be l'Arétен, and she will play the principal rôle—Perinia Riccia. Her coming to her son's theatre is a bit of good sense for which we must give Sara credit. It is a pity that her husband will not appear also. Then, with the addition of the prospective young Damala, a kangaroo and a cat, they might star as a happy family, and *en masse* enhance the fortunes of Mr. Abbey by visiting America under his management.

Le Droit d'Ainesse will soon go on the road for a tour of France. The authors are going to London to arrange for a production of their work at the Strand Theatre. We are now having a little Winter. As this is my first season in Paris, I cannot say if this a specimen of March weather; but if it is, and I am in this neighborhood next year at this month, I shall send a special invitation to John Duff and Col. McCaull to come over here and get up a row to keep things warm and lively. We have had a slight fall of snow, but not enough to amount to anything; in fact Freddie and the Weehawken Lily would find themselves left on the sleighing question if they were here. Still, it is cold enough; so much so that until next week I'll remain,

Frigidly yours, SARA.

Unjust to Mrs. Irwin.

A reporter met Selden Irwin on the Square Monday, and was requested by that gentleman to correct a false report that had gone out regarding his wife, and which, as Mr. Irwin stated, had been started by some irresponsible party and had hurt the feelings of Mrs. Irwin very much. The report was to the effect that Mr. Irwin and wife had for some time past been supported by the Actors' Fund.

"This is not true," said Mr. Irwin. "I have not tried to get an engagement in two years, because my lower limbs are almost useless, and I could hardly hear myself speak, and would have made a poor show trying to act. A short time ago my wife and myself took an engagement with a Little Em'ly company, and I played Peggoty, using a cane and watching the lips of the other members of the cast. The party failed, and the little girl who played Em'ly was left with us to get home as best we could. I had a little money and brought her home with us. She had played at Wallack's, and through the representations of her father Mr. Moss sent Dr. Taylor to see me, and the Doctor made a report on my case, which, he said, was a very bad one. The Actors' Fund then gave me some money, for which I am grateful. But the report that my wife has had anything from the Fund is false, for she has for two years supported both herself and me, and it has been a hard struggle at times. She has never received one cent from the Fund or any other charity, and since she has got a few weeks' season in Wallack's travelling company she wants to pay back to the Fund all they have given me; but I fear if she does it will only hasten my calling for outside help during the long Summer when she is idle. I have been an actor for over thirty years, and I do not see any harm in taking a little from the Fund when I am in need of it and cannot possibly earn it. I wish THE MIRROR would state, however, that Mrs. Irwin has not nor will she receive one cent from the Fund as long as she can possibly help herself by any means."

Professional Doings.

—George Cassidy, advance agent of the Vokes Family, is at present in Cincinnati disengaged, his contract with the Vokes having expired.

—All of the Vokes Family will retire from the stage at the end of the present season, with the exception of Fred and Victoria, who will head a new company under the old name hereafter.

—The Kiralfy Brothers intend reproducing Michel Strogoff at an early date, with Gustavus Levick in the title role. George Thompson, of the Siberia party, will also be in the cast.

—C. J. Whitney telegraphed THE MIRROR that the Haverly's Minstrels sale in Jackson, Mich., for last night's performance was over $600—the largest "take" on record in that town.

—A. B. Farrisworth is the General Eastern Passenger Agent of the Chicago, Rock Island and Pacific Railway. The profession will always find him in his pleasant office at 257 Broadway.

—Norfolk, Va., is holding its breath over a forthcoming dramatic production—Driven From the Seas; or, The Pirate Dredger's Doom. Probably a thrilling story of the late oyster war in the Old Dominion.

—Charles A. Watkins, manager of Ada Gray, has booked his time to the middle of June. He has just cancelled six one-night stands in May, and filled the time at the Grand Opera House in Brooklyn.

—Mrs. Vanderbilt's fancy dress ball rivalled Barnum's show Monday night. If anything, the circus in Vanderbilt's house on Fifth Avenue was more amusing than that in his big garden on the adjacent street.

—Iolanthe is in its seventeenth week at the Boston Bijou, and J. W. Collier says the business is even larger than it was three weeks ago. This is by far the longest run anything was ever known to have at the Hub.

—Fred A. Parke, the manager of Library Hall, Pittsburg, came to town Sunday and left Monday morning for Philadelphia. Mr. Parke reports a prosperous season at his theatre, which he has built up by good management.

—Maze Edwards has booked George Edgar for Cincinnati, St. Louis, Louisville, Detroit, Cleveland and other important points in the West. The season will open at Hooley's, in Chicago, on August 13.

—E. E. Rice arrived in New York on Monday. He is at his home in West Thirty-fourth street. This season has been successful with Mr. Rice, and he is looking as happy and contented as in the palmy days of Evangeline and the Surprise Party.

—W. C. Coup writes to correct an erroneous item in last week's MIRROR which said that he would run a circus this Summer in conjunction with M. B. Leavitt. The information was given to one of our reporters by Abe Leavitt, the Gigantean Leavitt's brother.

—Maze Edwards is daily besieged with hungry applicants for positions in the George Edgar company, and says he could organize several good companies out of the material already offered, although not all of it is the kind that will do for Shakespearean representation.

—John Brown, of the Maid of Arran company, reports that since the opening of the piece at Brooklyn, Monday, business has been good and improving each night. The cast has been strengthened. After this week the company will tour through New England, opening at Pittsfield, Mass., April 3.

—Roundsman William B. Deeves, the officer who sold such a large number of tickets for the Actors' Fund benefits of last year, was on Tuesday last presented by the Police Board with a handsome silver medal for bravery in saving human life at a tenement-house fire in July last. Four fellow-officers also received the decoration. Officer Deeves replied to the presentation speech.

—Lester Wallack plays the week of April 2 at Leland Opera House, Albany, supported by a selected company, composed of the following people: Harry Edwards, William Elton, Wilmot Eyre, John Sutherland, P. J. Reynolds, William Eiling, Thomas Atkins, Kate Eiling, Louisa Eldridge, Lillie Eldridge, Grace Wade and Mrs. Selden Irwin. W. J. Magee will be the stage manager. He left yesterday for Albany to direct rehearsals. Most of the people were engaged through the agency of J. Alex. Brown.

—A St. Louis critic writes of Vera, the play by Oscar Wilde, in which Marie Prescott will star next season, as follows: "Vera, which I have perused, is a well constructed play in four acts and a prologue, full of exceedingly dramatic incidents. Nearly all the *dramatis personæ* are strong. Mr. Morrison will, I understand, take the rôle of the Czarewitch. Whatever may be thought of Oscar Wilde's personal eccentricities, there is no room to doubt his literary ability. Many passages of Vera are not only eloquent, but thrilling. The play is a fascinating piece of composition, often poetical and tender, but more frequently vehement and fiery. If it is well put on the stage, it is almost certain to make a profound impression. Vera, the character to be taken by Miss Prescott, is an exceedingly strong one, and one particularly fitted to her peculiar abilities."

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